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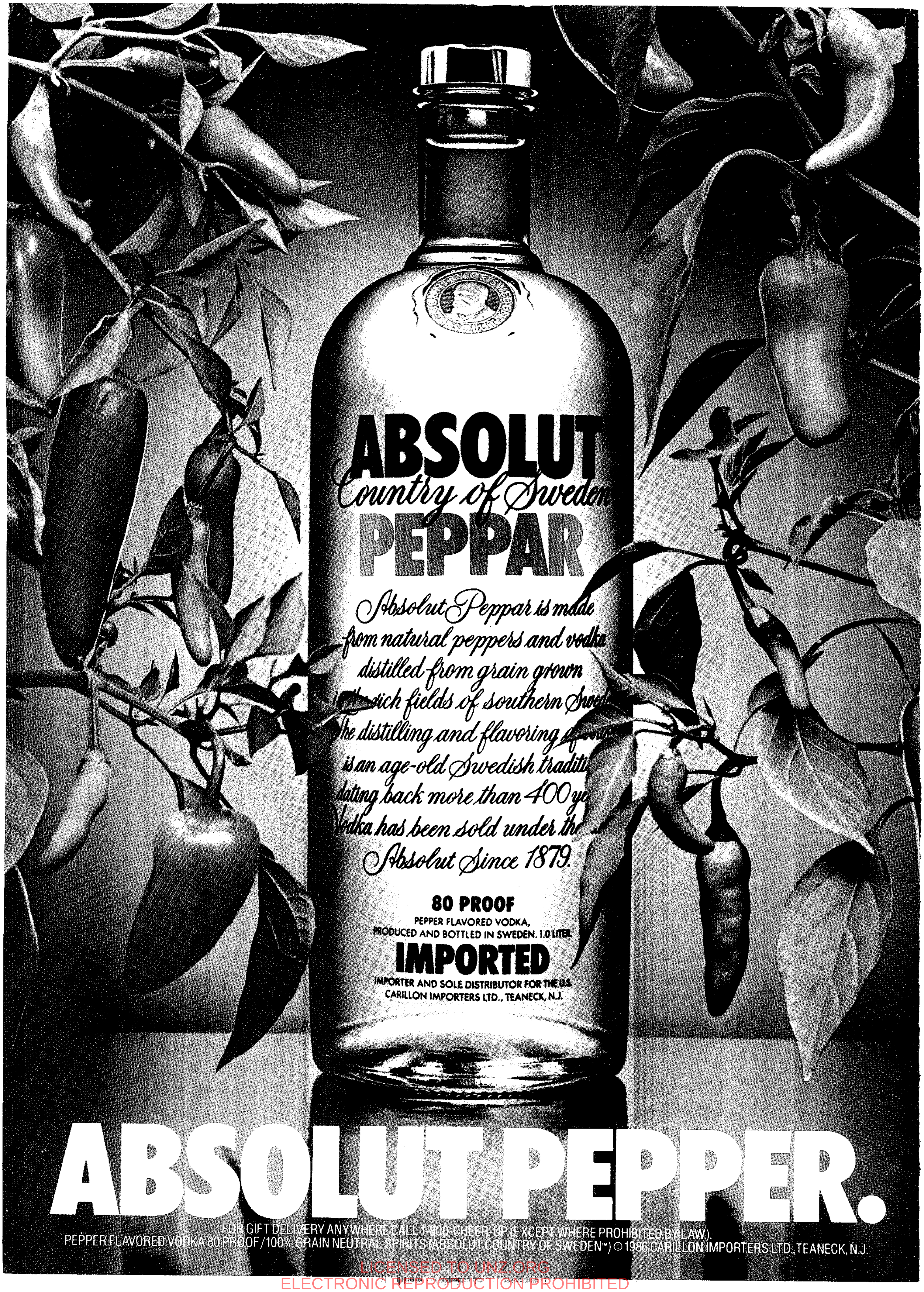
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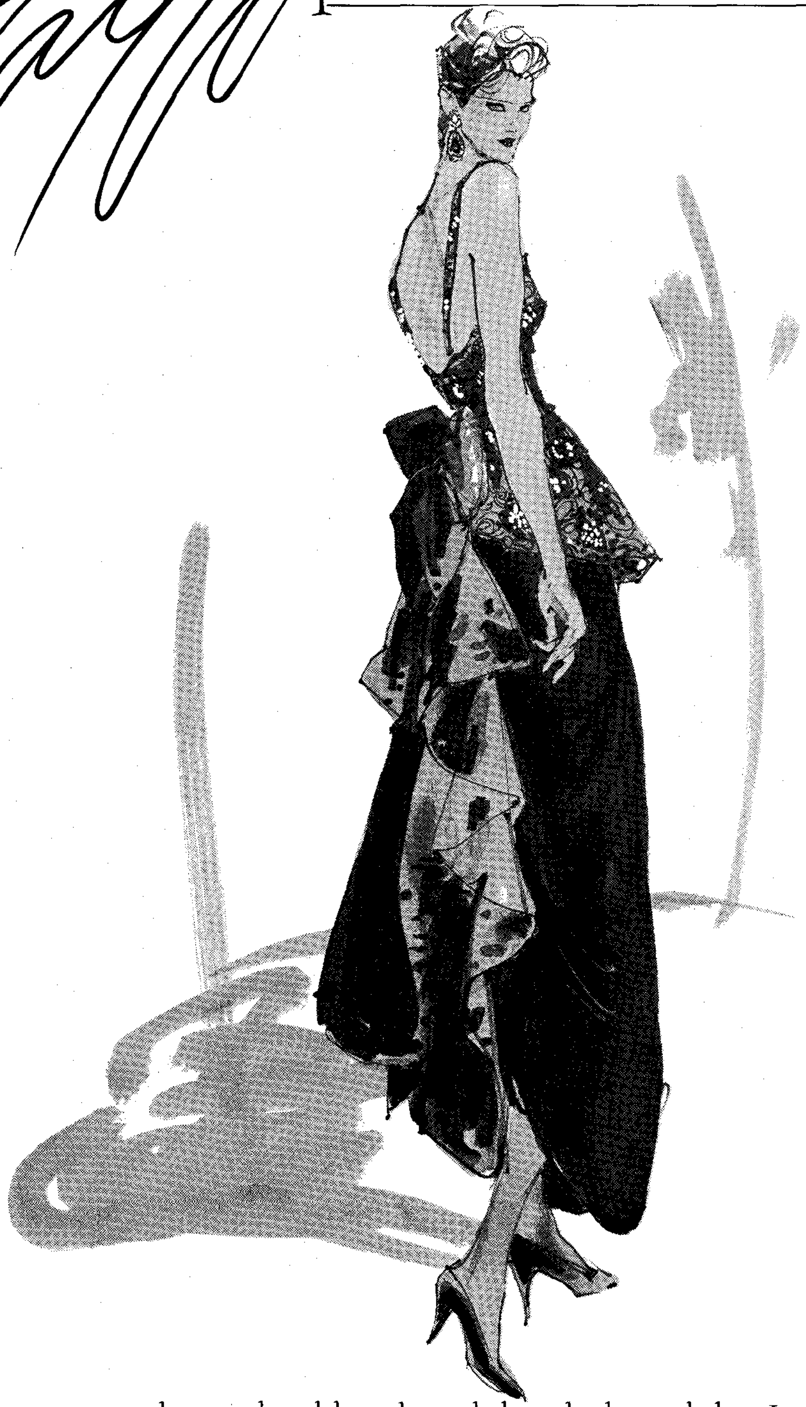

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VOL. 19, NO. 40 OCTOBER 13, 1986

SPECIAL ISSUE

DOING GOOD

In the Age of Ron, the old liberalism has given way to the new materialism. Ex-radicals are building careers, raising children, buying condominiums—living well. Charity? Self-sacrifice? Surely you jest. And yet, even in this era, many New Yorkers are giving of themselves, and the urge to Do Good seems to be growing. The impossible dreams of the past have been replaced by a more realistic sense of limits: People no longer hope to eradicate poverty, but seek instead to teach one child to read, provide shelter for a homeless family, or help an old woman with her weekly shopping. If the poor are always with us, writes Pete Hamill in the introduction to this special issue, so—luckily—are generosity and benevolence (page 35).

Copy editor Sukey Rosenbaum distributes meals to the homeless in Grand Central Terminal. Physician Robert Johnson sees teenage patients at the Door, a drop-in center. Fashion executive Ed Gallowitz visits the elderly in Hell's Kitchen. They—and the seven others profiled here—are "Making a Difference" (page 40).

You see them at sit-down dinners for 770, charity balls, fashion shows, and in the pages of *Women's Wear Daily*—Mrs. Milton Petrie, Mrs. Thomas Kempner, Mrs. William F. Buckley Jr. They are the ladies who lunch, and they're also the ladies who raise millions of dollars each year for the city's charities. Many of them work at fund-raising as if it were a full-time job. And though society parties have received criticism of late, the ladies are sure that they're the best way to wring contributions from the rich. "Show me a better way," says Pat Buckley, "and I'll do it." "Our Ladies of Charity," by Ellen Hopkins (page 48).

"People who volunteer," says Toby Finneman, who reads to the blind for the Lighthouse, "are looking for something outside the small circle of their own wants and needs." Whether motivated by altruism or a desire to meet people or supplement a boring job, volunteers around the city are monitoring shelters for the homeless, taking underprivileged children on Saturday outings, and visiting the terminally ill. If you need to be needed, Ava Plakins has prepared a guide to the city's volunteer agencies and referral services—from the Children's Aid Society to Gay Men's Health Crisis to the Alzheimer's Resource Center. "How to Help" (page 54).

"I've always felt that if I made a lot of money, I wanted to give a lot of it away," says Alan C. "Ace" Greenberg, chairman of Bear Stearns. These days, he and Bear Stearns are doing just that. Under Greenberg, the investment firm has become the largest per capita donor on Wall Street to the United Way and the largest per capita donor in the *country* to the United Jewish Appeal; last year, its members gave away about $20 million. In 1982, the firm began requiring its managing partners to donate a percentage of their earnings to charity; it is the only Wall Street concern with such a rule. "Ace of Hearts," by Jesse Kornbluth (page 76).

Every day on the streets of New York there are skirmishes over the issue of spare change: Those without it would like those who have it to hand over some of it. In "Buddy, Can You Spare a Ten?" Roy Blount Jr., who, despite the drawbacks of journalism, still believes it beats begging, tries to formulate a "compassionate" policy toward panhandlers (page 80).

This special issue was conceived and edited by Peter Herbst.

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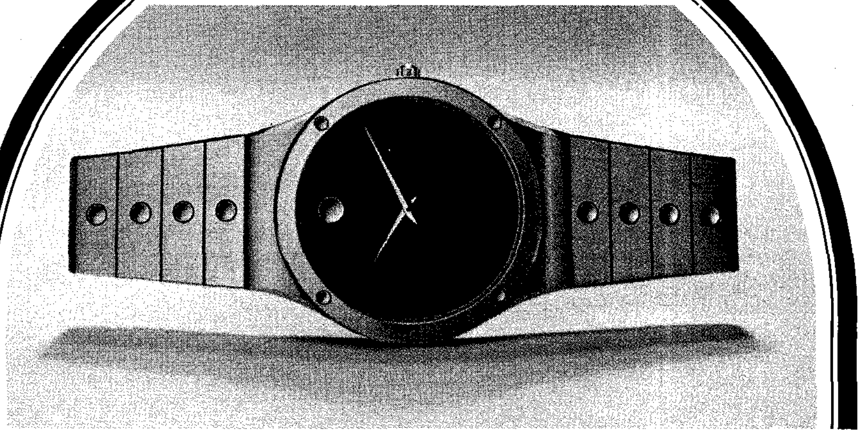

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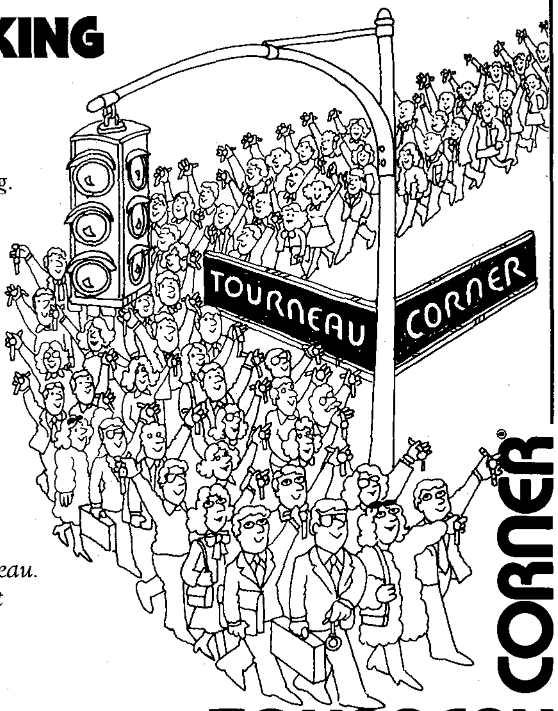

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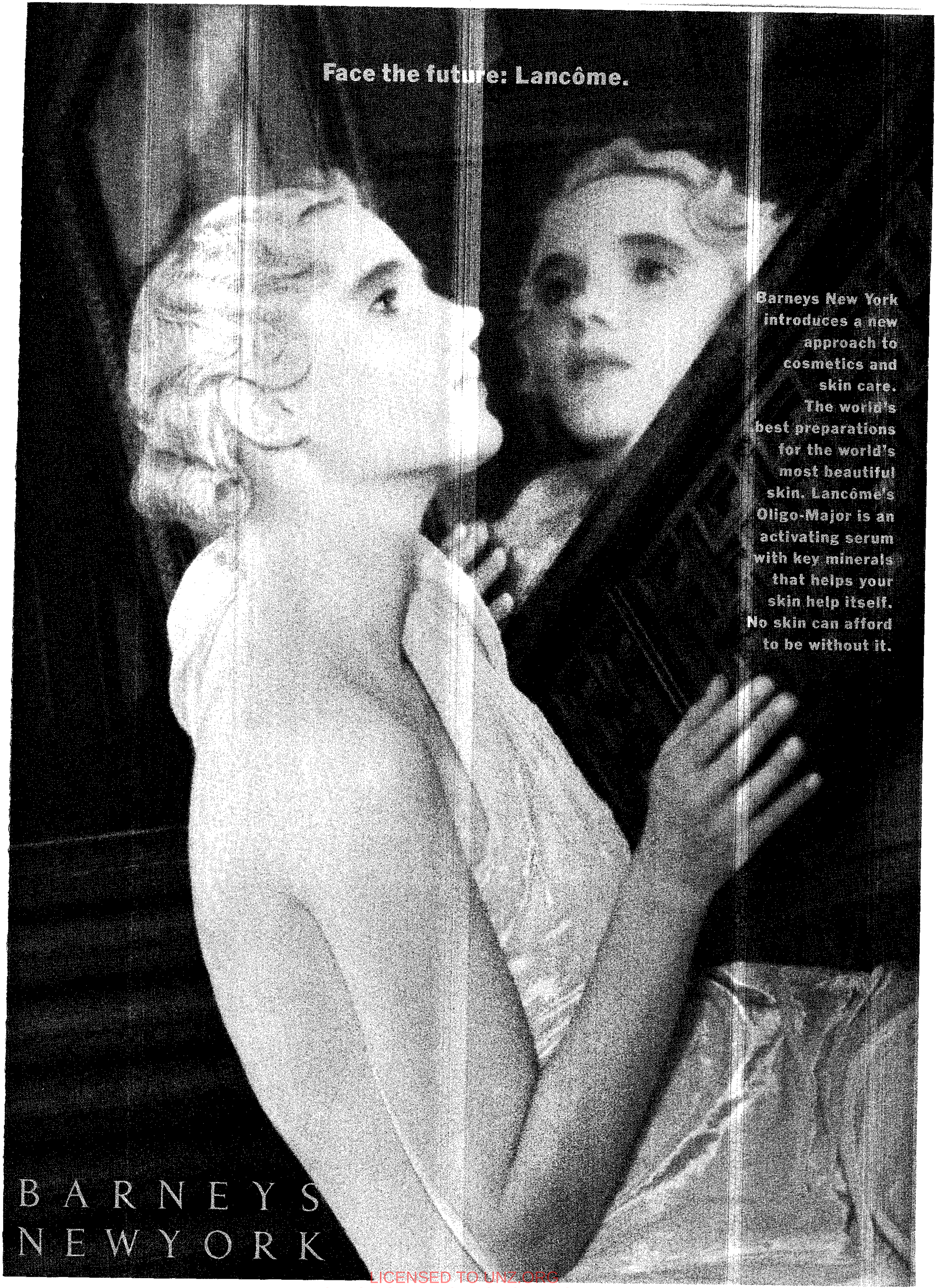

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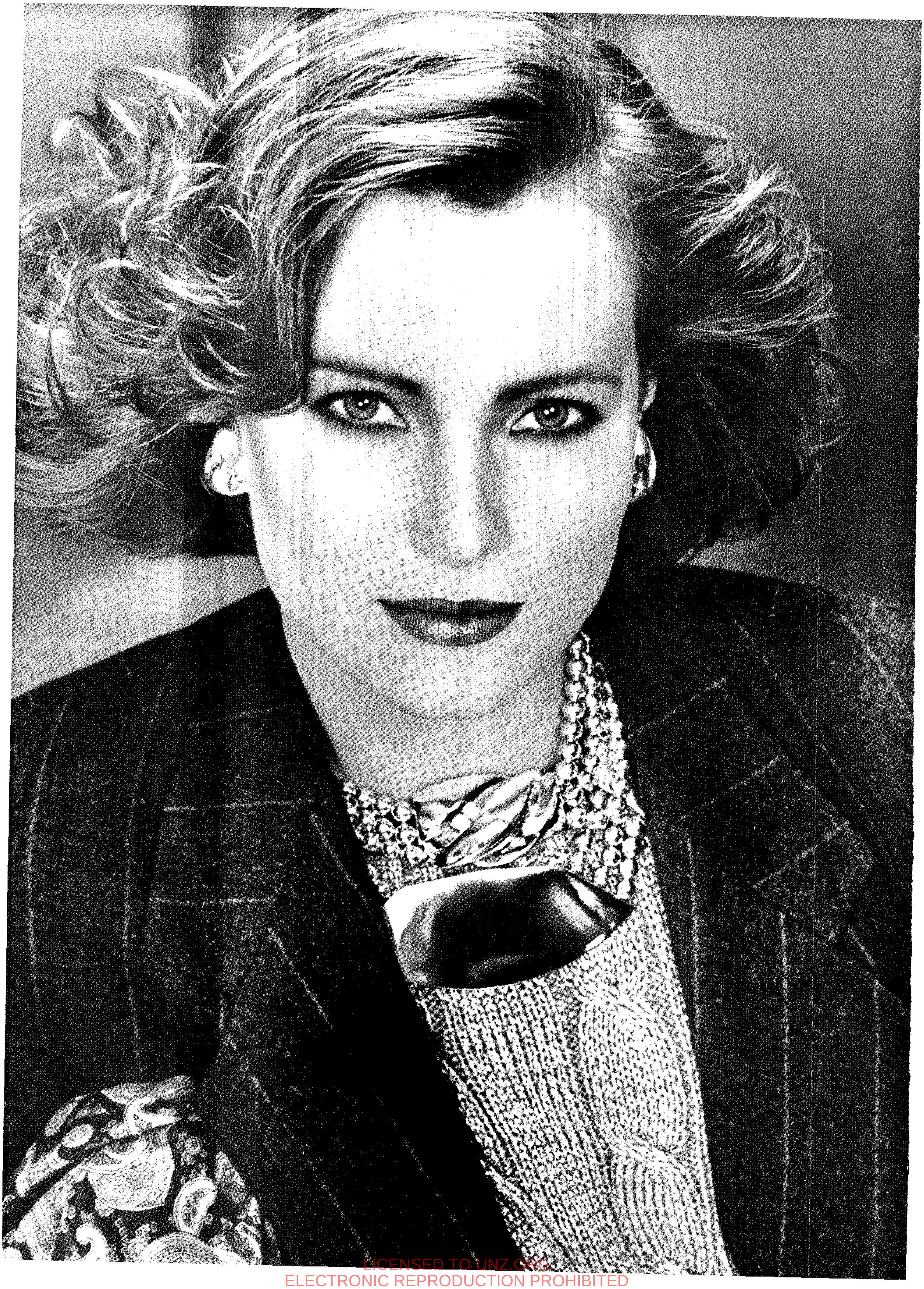

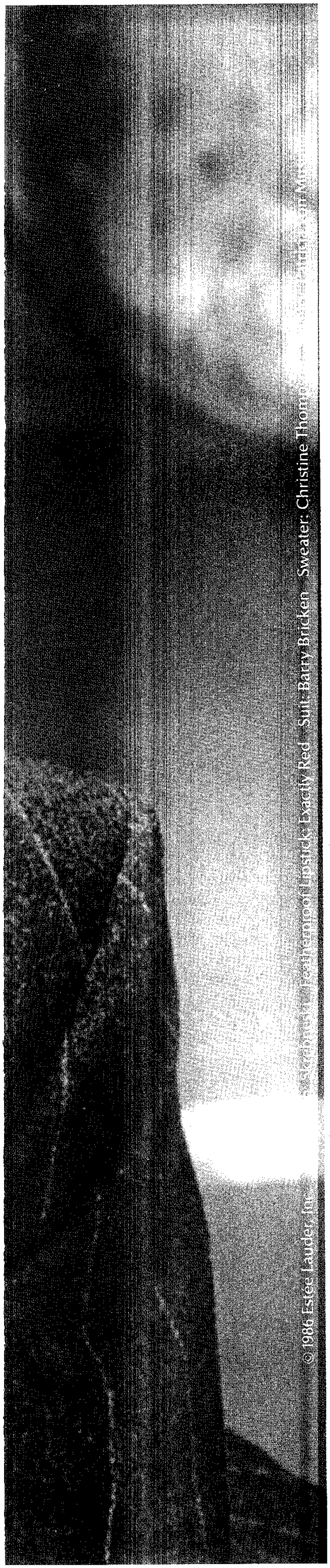

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LETTERS

Mail Disorder

READING EDWIN DIAMOND'S "THE TISCH Is in the Mail" [September 1], I looked for some ray of hope that Bob Tisch could have a drastic effect on the open scandal of the Postal Service, but most of the article was about Larry and CBS.

I can show you a stack of letters that begin, "I never received your letter of such and such date." I wouldn't be surprised if a good half of my letters didn't arrive. The worst part is that if a letter isn't delivered (despite its perfectly accurate mailing address), it rarely comes back to me, though my return address is clearly printed—so I suffer the consequences of not knowing it wasn't delivered.

Twice within the last few months I wrote to my friend Phil, on Riverside Drive, and twice the mail was returned stamped MOVED, LEFT NO FORWARDING ADDRESS. I phoned Phil to check on this, and he averred it was patently untrue. The second piece of mail contained the commercial recording of my work "The Joy of Prayer," with Metropolitan Opera superstar Sherrill Milnes as soloist and the American Symphony Orchestra and Chorus. It was postmarked July 9 and was returned to me August 22; a trip of a few blocks took more than six and a half weeks! What other business fails to provide a service and won't refund the money paid for the service, let alone pay damages?

A major organization invited me to submit a proposal for a production of the recording, for which it would put up $25,000. I did so. Not having heard anything after several months, I paid the money out of my own savings. Months later, I was told on the phone that the group had written me expressing interest. I never received the letter, and it was never returned, so nobody there knew I hadn't gotten it, and it cost me $25,000.

It will take a very strong and masterful personality to cut through the morass and start things moving in the right direction. Can Bob Tisch at least make inroads?

Martin Kalmanoff
Manhattan

Technical Fouls

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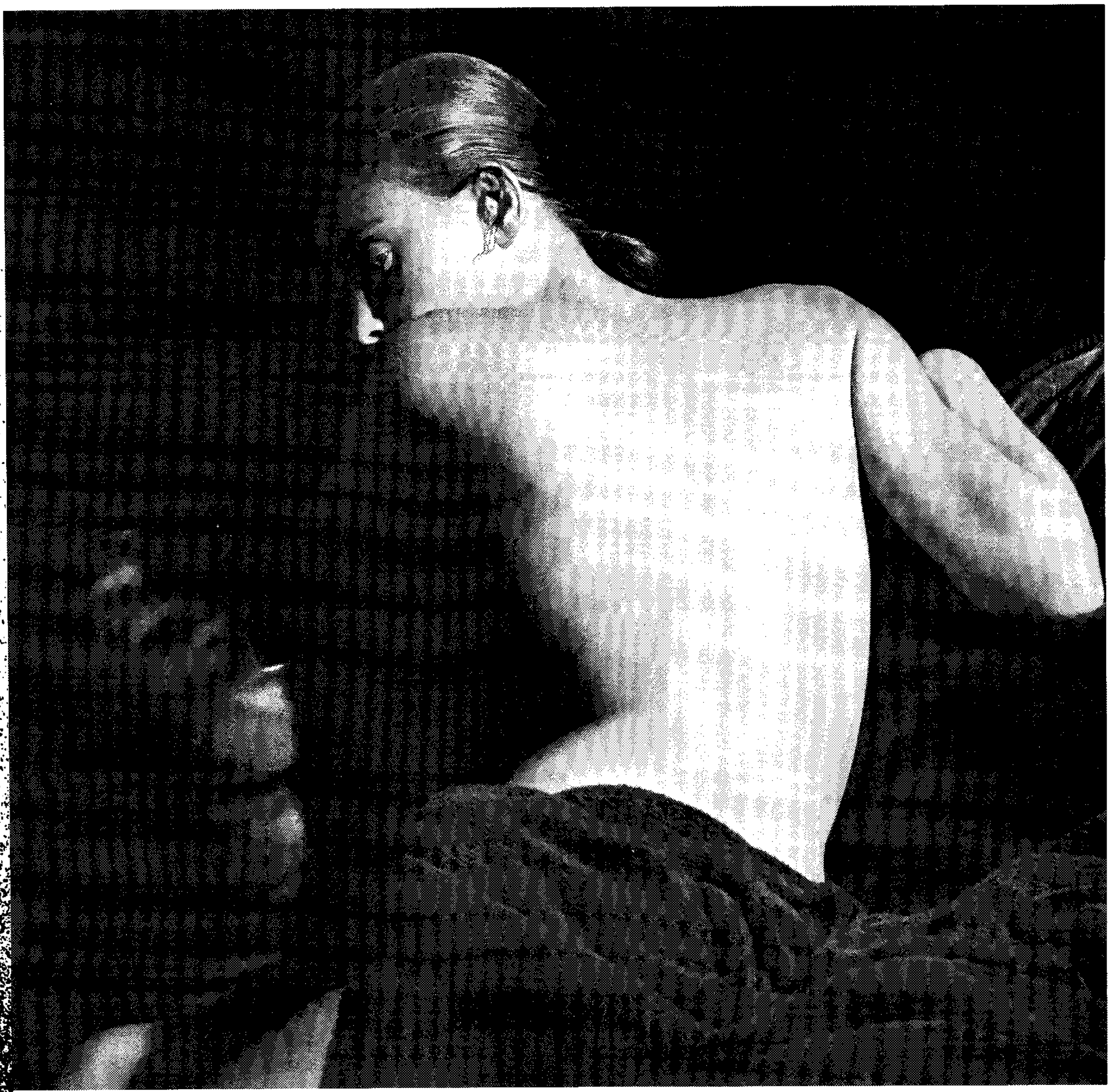

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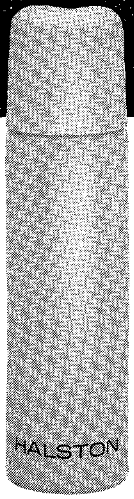

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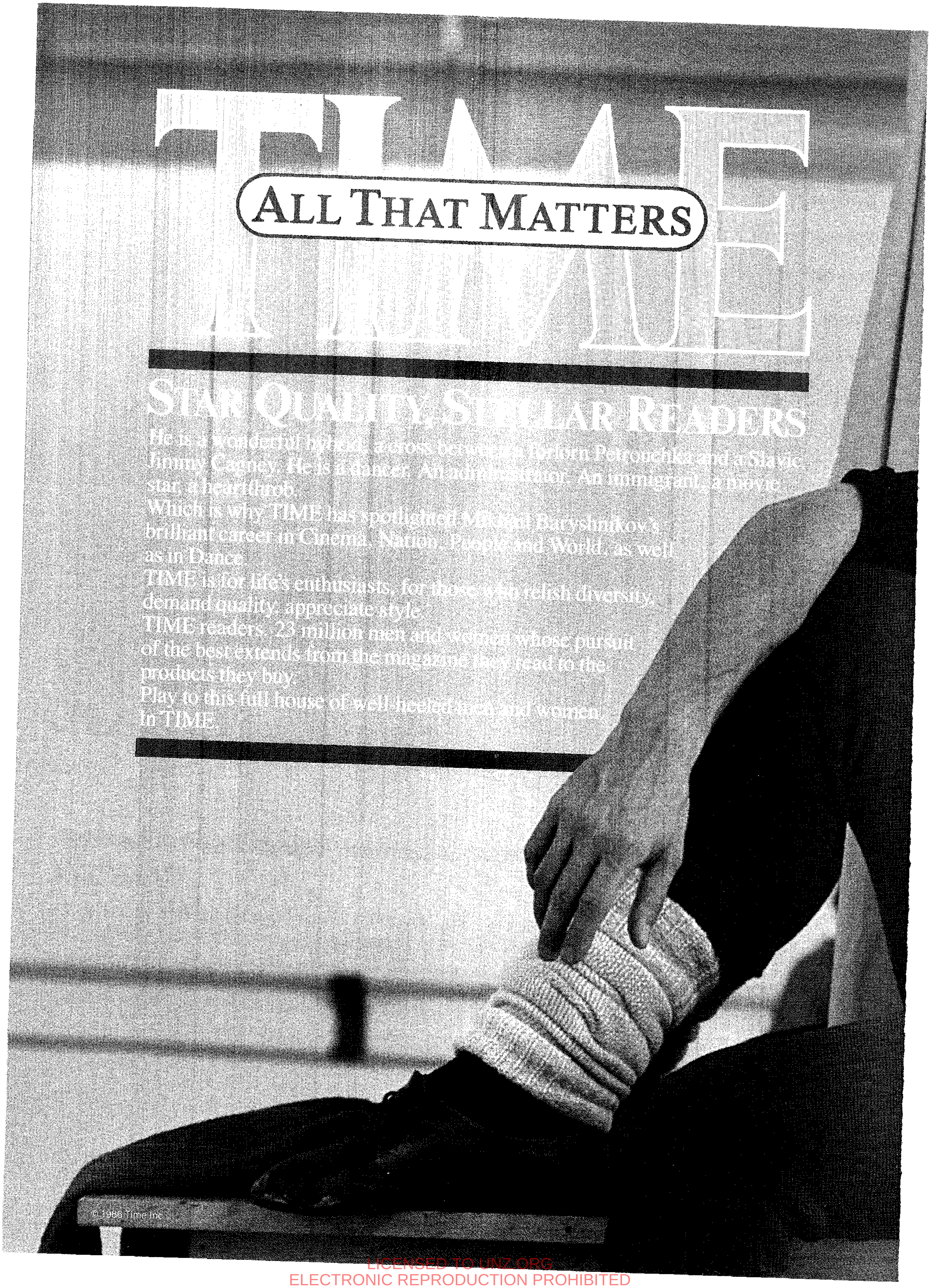

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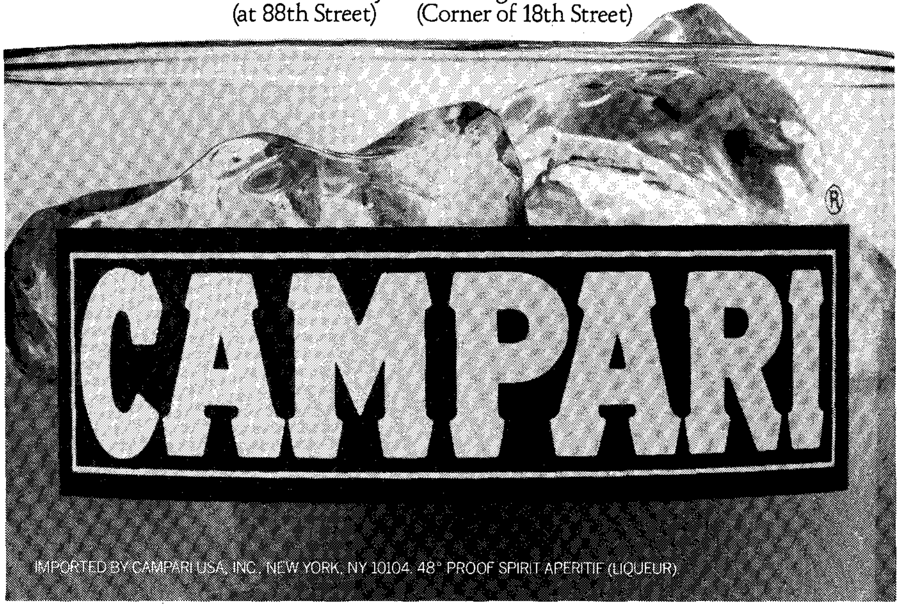

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was forcibly broken into; all furniture, clothing, valuables, medicine, and other personal property were taken from it. As Michael Kramer reported, the person responsible for this villainy was Abraham Hirschfeld, the landlord of the apartment building ["Quick, Who's Running With Cuomo?" September 1]. He committed this act despite the fact that a valid lease existed for the apartment and all rent had been paid in full.

Based on these facts, a Criminal Court justice issued a complaint against Hirschfeld. Shockingly, all criminal charges later had to be dismissed, because of a "technicality" that protected a landlord from indictment for such outrageous misconduct. This technicality was corrected by the City Council shortly after the Hirschfeld incident.

A discussion of technicalities is once again timely. In recent court proceedings, Hirschfeld argued that his name should have been placed on the Democratic primary ballot for lieutenant governor of New York, despite violations of the election law, because those violations were mere technicalities. Hirschfeld claimed that these should not have prevented the Democratic party members of this state from freely selecting a candidate for lieutenant governor.

However, in the criminal proceeding brought against him, Hirschfeld fully availed himself of a technicality. We did not see him join our clients in asking the court to waive his "technical" defense to permit a jury of his peers to determine whether his actions were criminal.

As a postscript, we are happy to report that we were successful in recovering, in a civil lawsuit, substantial relief from Hirschfeld for our clients.

Martin W. Goldman, Sheldon M. Greenbaum, and David N. Milner
Manhattan

The Cost of Dressing

I THOUGHT I LIVED THE "GOOD LIFE." WE own a brownstone in Manhattan; my three children attend fine private schools; I shop at Balducci's and dine at fine restaurants—yet I can barely afford to purchase one outfit in your Fall Fashion issue ["Right Now," by Wendy Goodman, August 25]!

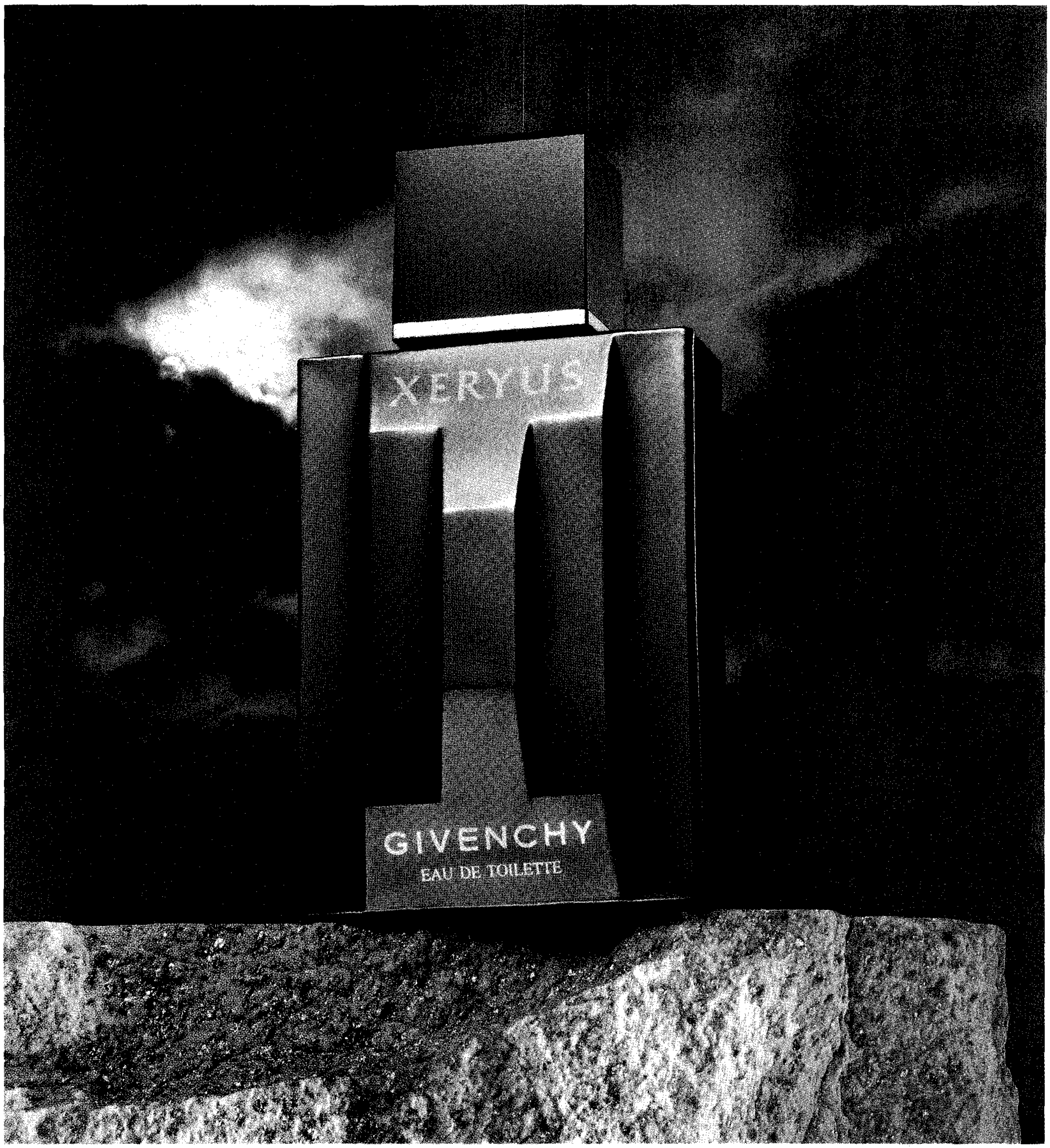
How about some gorgeous clothes for us common folk?

Vicky Gabay
Manhattan

Farm Out

Time ART CRITIC ROBERT HUGHES LIKES to think that he is being very snooty when he talks about *his* magazine going hog-wild over Andrew Wyeth's "Helga" paintings ["Intelligencer: *Time's* Critic Spoofs Helga Hype," by Jeanie Kasindorf, August 25]. Actually, he is just

XERYUS FOR MEN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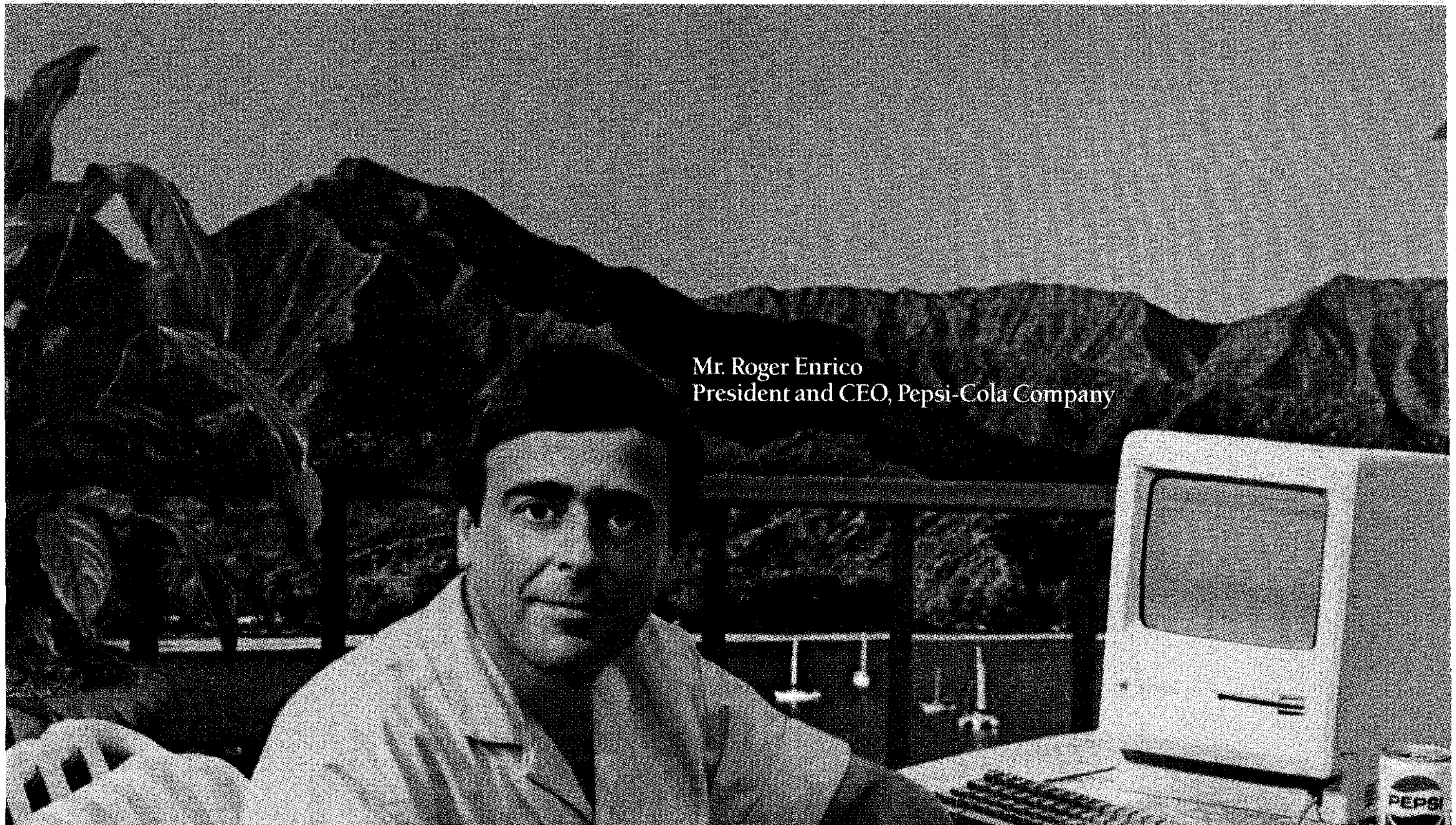

Mr. Roger Enrico
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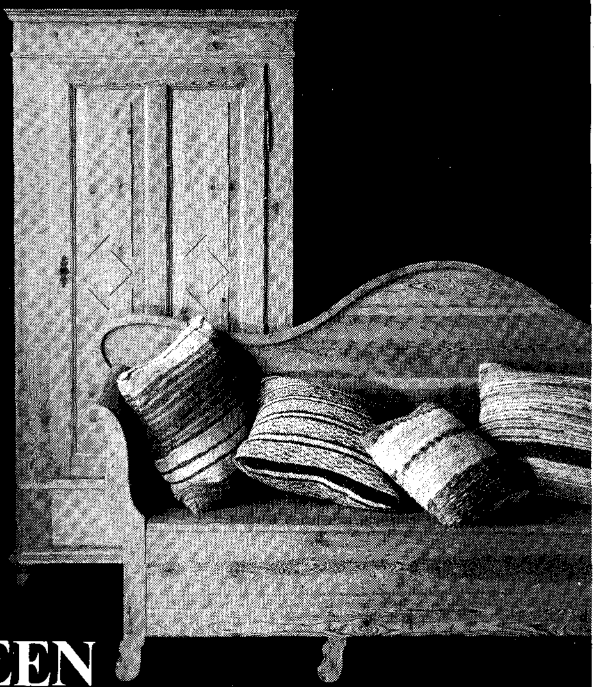

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pigged out because he can't control the art world.

Tom Wolfe's *The Painted Word* still hits it right on the snout: Some critics are full of hogwash and will even try to use the squeal to get some P.R. for themselves. But really, Robert, Jamie Wyeth thought your parody was very funny.

Susan Gray
Manhattan

Status Quarrel

IN "THE BIG CHILL," EDWIN DIAMOND used an opinionated and slanderous adjective to describe the personnel of the NBC New York mailroom [August 11]. NBC mailroom employees are not lowly. Furthermore, it is not his place to judge us. He does not know any of us personally and so cannot reasonably form such an opinion.

We consider ourselves equal members of the NBC family, with the same social status as our co-workers. We are intelligent and responsible people who are actively interested in who is at the helm of NBC. Is this surprising? Our new parent company and its executives may affect our jobs considerably. Diamond made a gross assumption—not a good practice for a journalist.

He could have made his point in the following manner: "G.E. chairman John Welch's reputation is widely known within NBC. A mail clerk could tell you the line about Welch..."

The NBC New York mailroom staff
Manhattan

In Name Only

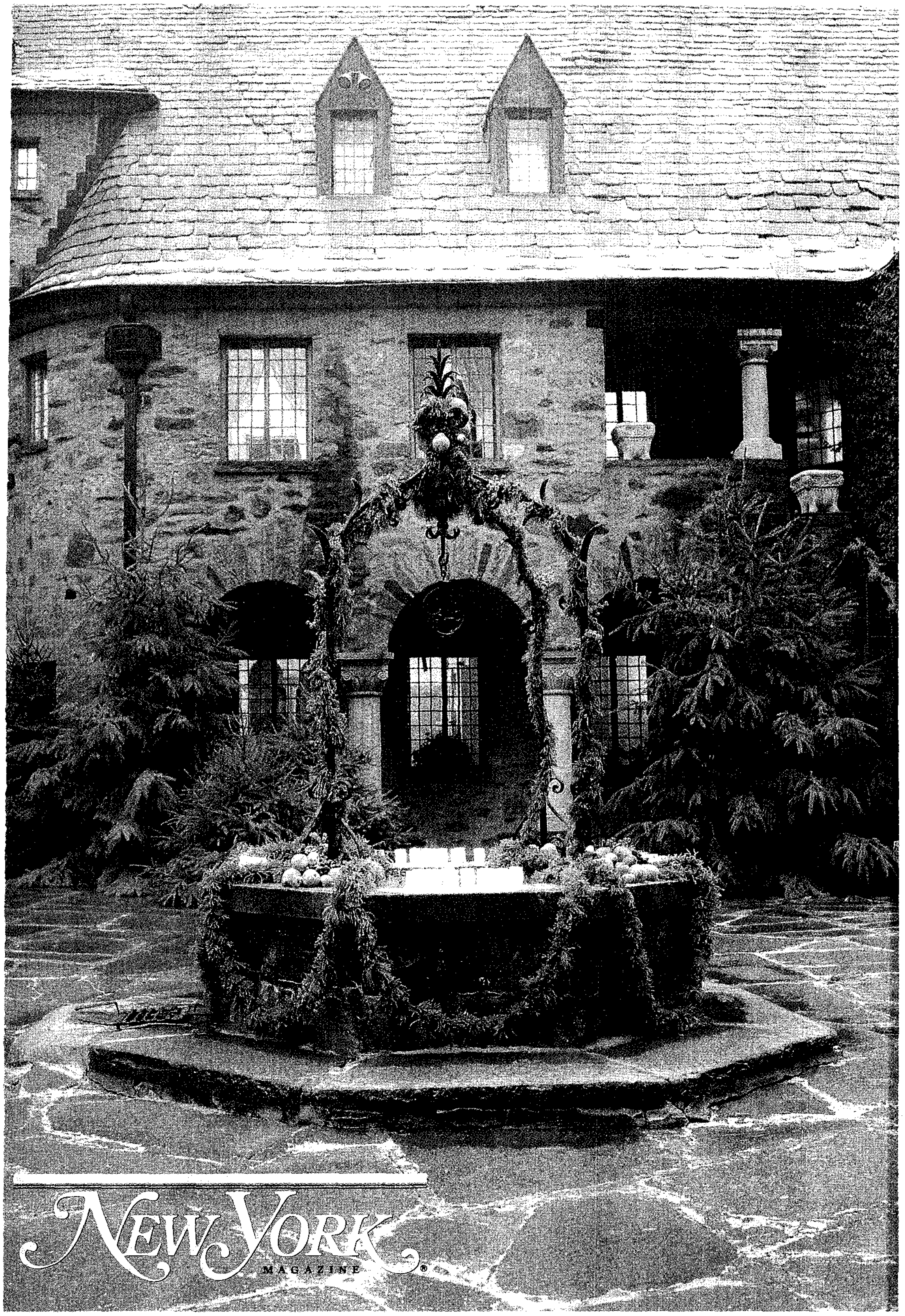
REGARDING JANE FREIMAN'S "A CADILlac for Yuppies" ["Fast Track," August 11]: The original Cadillac Bar, in Nuevo Laredo, Mexico, is not now—nor has it ever been—a "funky" roadhouse "raunched up" with graffiti. Since it opened, 60 years ago, the Cadillac has been in the center of town. It occupies a choice piece of real estate and serves a community of about 400,000 people.

The circus atmosphere of New York's Cadillac would never be tolerated by the owner of the original, Ramon Salido, a friend and former classmate of mine, who bought it in 1980. Its waiters wear black pants, white shirts, and black bow ties as they serve the clientele with a professionalism rarely found in New York bistros. The original Cadillac became world-famous for its creation, the Ramos gin fizz, a drink further popularized by writers of whodunits in the late thirties.

Let us not mislead our yuppies with misconceptions of border-town ambience, nor give them any more indigestion—they're suffering enough from insider trading.

Paul Cavazos
Manhattan

Where Does NEW YORK Go For The Holidays?



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NEW YORK

INTELLIGENCER

BY JEANIE KASINDORF

HALBERSTAM'S COMPLAINT...A D'AMATO FOUL?...ONSCREEN WINCHELL...UPSET ACTORS

HALBERSTAM SNUBS VIETNAM FÊTE

The Overseas Press Club has invited 4,000 of the men and women who covered the Vietnam War to a November 21 reunion at the Seventh Regiment Armory—and the reunion, like the war, is creating its own controversy. David Halberstam—who, along with General William Westmoreland, Bob Hope, Tom Brokaw, Walter Cronkite, and photographer Eddie Adams—was invited to "offer brief reflections" at the dinner, says he won't attend unless the program is changed.

"I have a problem with the celebrity nature of the event," Halberstam says. "It seems to me there is confusion on the part of the people who are running this as to whether they want celebrities or whether they want Vietnam reporters. The Bob Hope invitation—as I understand it, he's sending a videotape—seems preposterous. And I like Tom Brokaw very much personally; he's an excellent reporter. But he didn't really cover Vietnam, and there were some very distinguished television reporters who did—Jack Laurence, Morley Safer, Peter Kalischer. I tried to tell the people at the press club that they should get the people who really covered the war to speak—they're celebrity enough."

Reunion co-chairman Al Kaff, who was a UPI reporter in Saigon in the 1950s, says the press club is sticking to the guest list. "Whatever speeches we have are going to be a minor part of the evening," he says. "But the fact remains that many reporters—who either served in Saigon or flew in to cover the war—have become celebrities, in no small measure because of their work in Vietnam. One of the most prominent of them is David Halberstam."

GREEN

HALBERSTAM, LEFT

DID D'AMATO FAKE GREEN'S GREEN?

Is Alfonse D'Amato lying about Mark Green's campaign contributions in order to fuel his own fund-raising drive? A day after the primary, D'Amato sent out a letter claiming his opponent had "been promised over $1.5-million in cold cash, the minute the primary is over, by the left-wing-controlled National Democratic Senatorial Campaign Committee."

Green's office says there was no such promise. "That figure is far over the legal limit," says spokesman Randy Daniels. "The NDSCC couldn't give us that kind of money even if they had it. We were very happy with the $100,000 they did give us. This is a classic scam. D'Amato is trying to generate more money by making people think he is the poor candidate. We think he already has about $4 million on hand and will eventually outspend us three to one."

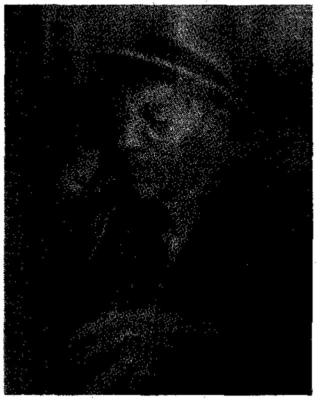
D'Amato spokesman Gary Lewi says, "There may not be a promise, but there certainly is a potential for the NDSCC to funnel this kind of money, directly or indirectly, into Green's campaign."

MICHAEL HERR'S WALTER WINCHELL

It looks as if author Michael Herr and filmmaker Robert Benton are about to rehabilitate Walter Winchell. Herr, the author of *Dispatches,* the highly praised collection of pieces about Vietnam, is writing a screenplay based on the columnist's life. Benton, who will produce it, is trying to get Bob Fosse to direct. Benton was approached about the project by Herr, who had written an essay on Winchell for *The Big Room,* a book he did with the Belgian painter Guy Peellaert.

"The new movie won't be as critical as *Sweet Smell of Success,*" says Benton's co-producer, Arlene Donovan. "It will be based on actual events in Winchell's life—some of the wonderful things he did—and his journalistic style, which has become so influential today."

—PEG TYRE


WINCHELL

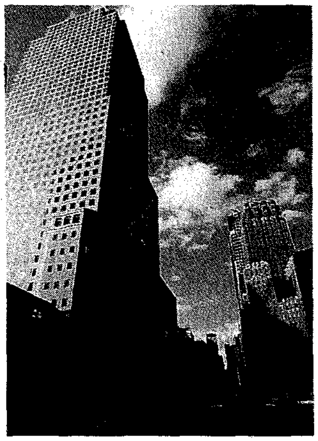
ALL IN FAVOR OF ALEX COHEN...

The Actors' Fund is talking to Alexander Cohen about staging yet another fund-raising gala—and one Broadway source says there's an intense debate among the board members about whether the veteran producer should get the job.

Cohen, who raised $2.5-million for the Actors' Fund with "Parade of Stars" and his two productions of "Night of 100 Stars," was approached about doing a show next June celebrating George Abbott's hundredth birthday. "One of Alex's people is telling everyone that Alex would love to do it, but wanted unanimous approval by the board," the source says. "So they voted, and it wasn't unanimous. But now Alex may do it anyway. He has a

Photographs: top, Allan Tannenbaum/Sygma; center, A.P./Wide World. Detail from painting by Guy Peellaert (©1986 Summit Books).

MAYORAL MENU...TOWER SPAT...LEFRAK RELATIONS...CRITICAL FACE-OFF...MOBILE CHEFS



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GIRAFFE MATCHES

lot of friends there, but he also has a lot of enemies."

An Actors' Fund spokeswoman would say only that the group does plan to hold a celebration for Abbott. Cohen's spokesman said, "Yes, there was talk about Alex doing it. Yes, there was a resolution. The question of whether it was unanimous is all tawdry Broadway street gossip, and I'm not going to talk about it. It's just harmful to the Fund."

……

GRACIE MANSION'S KOSHER GLITCH

Was it, or was it not, kosher? That's the question the Rabbinical Board of Flatbush was asking last week during a contretemps over a platter of cheese Mayor Koch served several rabbis at a recent Gracie Mansion meeting of religious leaders.

One rabbi who attended the meeting, called to discuss the city's drug problems, noticed that the rabbinical-board certificate next to the cheese was from a Flatbush dairy store called Negevina. The store, which had catered three parties at Gracie Mansion, has been closed since a fire damaged its building last March.

The mayor's spokesman, Tom Kelly, assured the rabbis that they were eating kosher cheese. "It was a screw-up," he said. "But there is no question that the cheese was certified. Believe me, that's something we would never do, because of the kind of trouble it would cause."

……

AMEX BATTLING FOR ITS VIEW

A fight is brewing at Battery Park City between American Express and Olympia & York, the developer of the new city's commercial core. O&Y wants to build a two-tower complex next door to the Amex headquarters. American Express says that plan violates its contract with Battery Park City.

The contract says any tower on the O&Y site must consist of predominantly residential and hotel space, and cannot block more than 40 percent of the company's view of the city. The O&Y project would have a commercial tower and a hotel and would cut off 85 percent of American Express's view.

"We have some pretty firm rights," an American Express spokesman says. "We're having architects and lawyers study Olympia & York's plans before we decide how to proceed."

……

LEFRAK HUNGRY FOR MORE INK

It seems coverage in the New York *Times* and *The New Yorker* isn't enough for Sam LeFrak. The veteran developer has taken his public-relations business away from Howard Rubenstein and transferred it to Ruder Finn & Rotman, apparently because he wasn't seeing his name in print often enough.

Said LeFrak's office, "We simply don't need Rubenstein's services anymore." But, according to one real-estate source, "even though Rubenstein got LeFrak a big feature in the *Times* business section and a long piece in *The New Yorker,* Sam wasn't satisfied. Every time a real-estate article appeared and Sam wasn't mentioned, he went crazy."

……

RESTAURATEURS BITING BACK

Restaurant owners stung by hostile critics are getting a chance to get even. This week, Michael Weinstein, an owner of America and Ernie's, is starting a segment on WBAI-FM about food, and he's devoting part of it to restaurateurs critiquing the critics. The re-reviews will run on the station's new late-afternoon *Arts Magazine.*

"I don't have a problem when a critic doesn't like the food," says Weinstein, whose company owns nineteen restaurants. "But I have a problem when a review is wrong. I remember a critic who said a restaurateur served canned food, and I used to see the guy at the market at five every morning. Once I had a critic rave about a dessert we didn't serve. I think there should be a place for restaurateurs to set the record straight."

……

TOQUES ON THE MOVE

New chefs are coming to the kitchens of two of New York's top restaurants. The Plaza Athénée's Le Regence—whose chef is leaving to replace Alain Sailhac at Le Cirque—is negotiating to bring in Joseph and Philippe Rostang, owners of the two-star La Bonne Auberge in Antibes.

If the deal goes through, each of the Rostangs will fly in for ten days a month to supervise three chefs from their Antibes restaurant. "We will redo the whole menu," says Philippe Rostang. "We plan to use local produce to create lots of Antibes specialties and Provençal touches."

At the same time, one of Barry Wine's chefs is leaving the Casual Quilted Giraffe. Jan Birnbaum, who worked with Paul Prudhomme for five years before joining Wine, is heading west. The Quilted Giraffe's original chef, Mark Chayette, is becoming the executive chef at the Casual.

Photographs: top, Joe Rodriguez/Black Star; center, Joe McNally/Wheeler Pictures.

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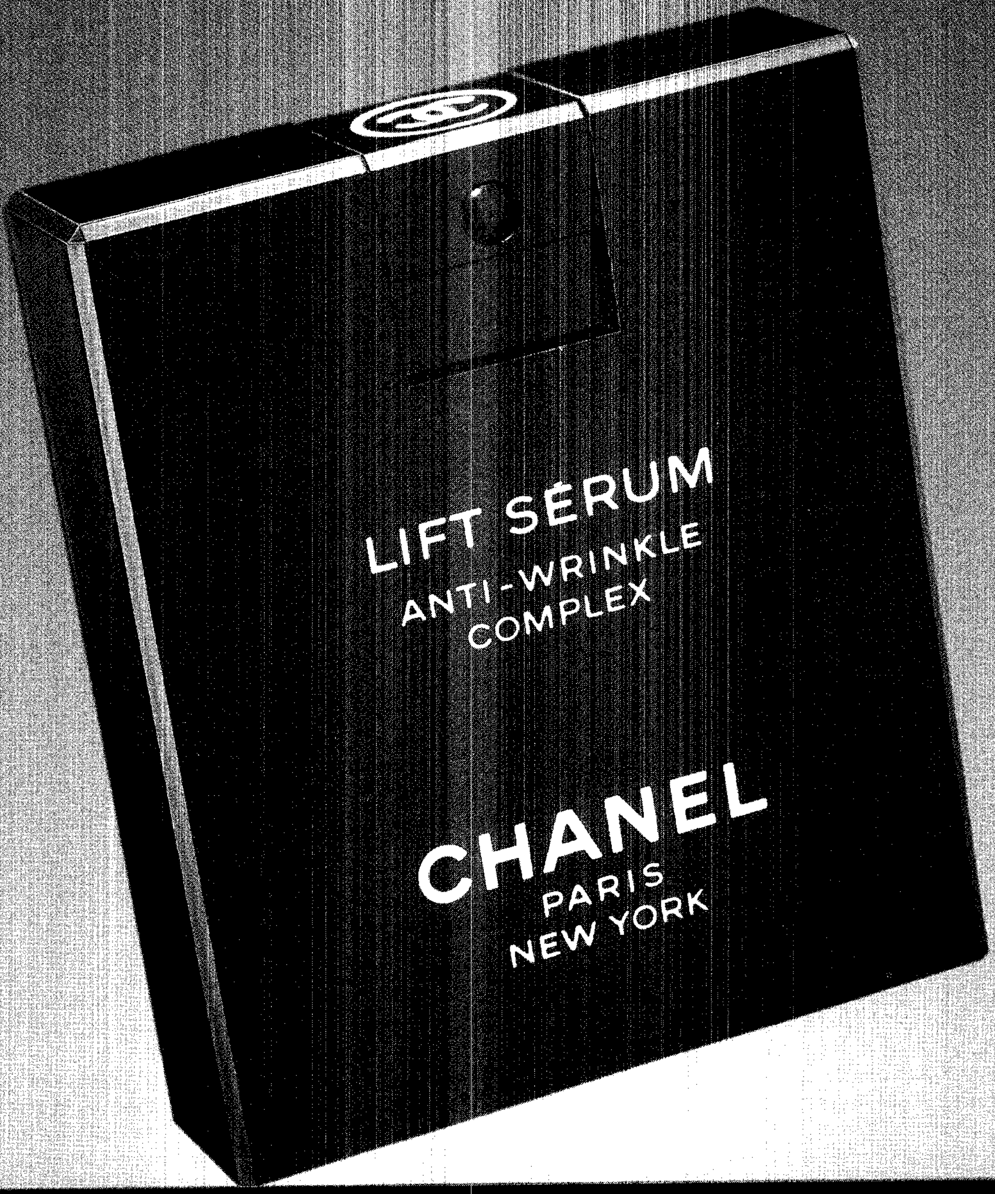

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The National Interest/Michael Kramer

WARM-UP IN ICELAND

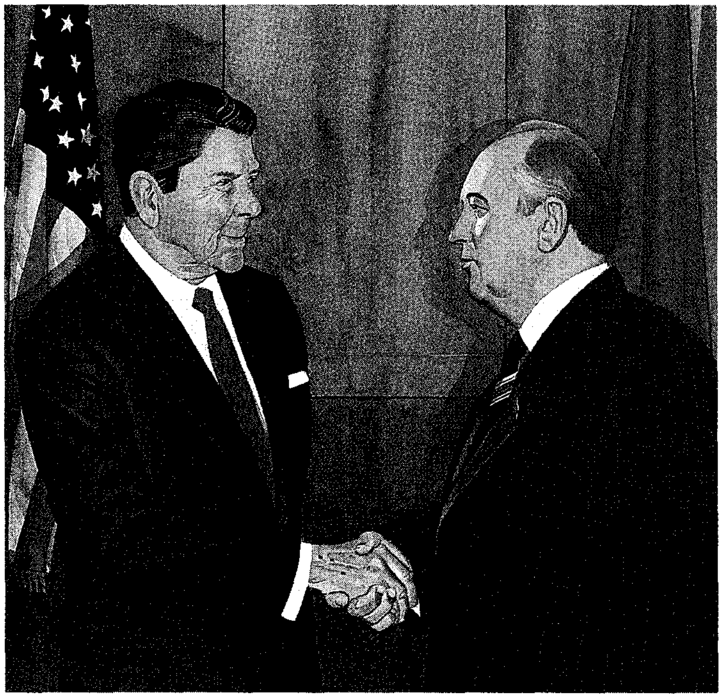
Let's Make a Deal

FIRST, THE NONSENSE. FORGET WHAT Reagan and Shultz have said about Daniloff and Zakharov. It was their guy for our guy. An obvious deal, and a bad one. Their guy was a spy. Ours wasn't. Worst of all is the precedent.

With the Daniloff affair, the Soviets have established a principle of equivalence that can protect their espionage operations in the United States. From now on, anytime Washington intervenes, another American innocent will be jailed in Moscow. It's as simple as that.

Why did Reagan cave in, after swearing that he wouldn't? In a word, summit fever. Ever since his last meeting with Mikhail Gorbachev, in November 1985, Reagan has been itching for another. After dealing with every pressing domestic problem that has concerned him, the president has turned to his Place in History, and no American leader can expect high marks in the history books without concluding some sort of arms agreement with the world's other superpower.

But why the mini-summit scheduled for this weekend in Reykjavík, and why now?



TOGETHER AGAIN: *Both sides have been itching for another meeting.*

One reason is domestic politics. "A good meeting in Iceland," says a Reagan adviser, "could help with the November elections, and the way things are going with the Senate races, if the summit boosts our prospects in just one state, it could mean the difference to our retaining control of the Senate."

Another reason is SALT II. Though the treaty has never been ratified, both America and Russia had abided by its terms since its negotiation in 1979—that is, until earlier this year, when Reagan declared it null and void. In practice, the president's action has meant little, but it has deeply upset America's NATO allies. The administration believes a new agreement will justify its jettisoning of the old one. And since it was Gorbachev who originally suggested the Reykjavík conference, for Reagan to have turned it down would have further inflamed the allies, and perhaps also jeopardized the full-blown summit that's supposed to take place later this year or early in 1987.

Reykjavík is not without risk. Henry Kissinger, for one, sees a significant downside. The problem with a quickie conference, says Kissinger, is that it "creates the impression that tensions between the United States and the Soviet Union are susceptible to being settled by the heads of government on the basis of personalities.... But the tensions between us are long-standing and have an objective basis... and the arms-control issues are so technically complex... they are not what heads of government are equipped to deal with.... Also, if the leaders fail, there's no one to appeal to. And to do all of this in the context of the unjust arrest of an American gives an impression of [over-] eagerness.... It's the wrong psychological context."

For the Republicans' political calculation, there is even the possibility of a complete backfire. If Gorbachev declares Reykjavík a failure, that one marginal Senate seat, wherever it happens to be, could be won by the Democrats.

Still, it seems more likely that the summit will be judged a success—if only because Gorbachev, as well as Reagan, wants it that way. Rather than set an elaborate trap for the president, Gorbachev seems intent on using Reykjavík to bolster his personal standing at home so that he can advance the domestic reforms he has been pushing on a reluctant Soviet bureaucracy.

Gorbachev took the prestige he earned at last year's summit and, at the Twenty-seventh Communist Party Congress in February, delivered a rhetorically impressive charge to overhaul the Soviet economy. Besides seeking to improve the average Russian's lot, Gorbachev knew—and still knows—that the Communist economic model is increasingly discredited in the outside world. And without the promise of a life better than the one capitalism can provide, the only avenue left for Soviet expansion is through the use of military force, an expensive and dangerous proposition. So the Soviet economy has to start roaring.

But so far it hasn't, and Gorbachev has succeeded only in convincing the rest of us that his country's economy is in worse shape than almost anybody realized. "You know how it is," Gorbachev said on April 7. "Everybody says, 'We support the Party's resolutions,' then they go back to their workplaces and carry on as before." Two months later, Gorbachev sang the same tune in a speech to the Central Committee. "The turnaround toward quality, efficiency, and new methods of management," said Gorbachev in June, "is progressing painfully and with difficulty."

To get Russia working again, Gorbachev's long-term strategy depends greatly on the introduction of advanced technologies, systems the Soviets can get only from the West. The technology gap, says Jerry Hough, a Duke University Sovietologist, "threatens disastrous consequences." It is the visible symbol that "completely undermines the ideological claim that only socialism is capable of maintaining the drive for growth and technological advance." A successful Reykjavík summit serves Gorbachev's highest priority, an increase in Soviet-Western trade.

The best that can come at Reykjavík would be an agreement to reduce the number of missiles in Europe. In fact, a great deal of progress has already been

Illustration by Julian Allen.

made in the Intermediate-range Nuclear Forces talks at the ministerial level. An INF deal would placate Europe and go a long way toward bringing to Russia the "new forms of economic cooperation with capitalist countries"—joint ventures and the like—that a Soviet paper recently envisioned.

So the Soviets can gain considerably at Reykjavík. What about the West?

While making people feel better, by itself an INF agreement wouldn't come close to altering the balance of terror. The fact is that both sides would retain enough weaponry to destroy each other, and everyone else, many times over.

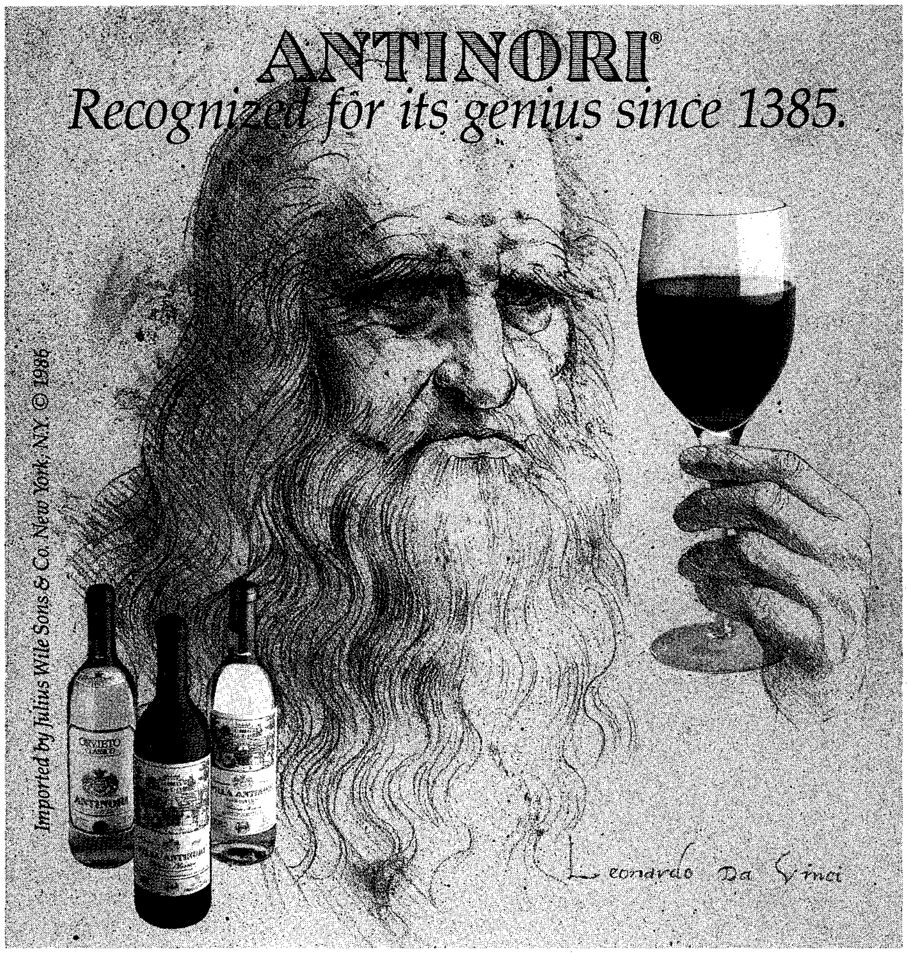
It is true that an arms agreement *can* calm superpower disputes, but, as Kissinger observes, the political tensions will survive because they are ingrained, and it is from these, not from the mere possession of weapons, that conflicts arise. Yet there seems little chance that Reagan and Gorbachev will even seriously consider the true basis of their mutual distrust. And, as Richard Nixon has said, "an agreement reducing arms but not linked to restraints on political conduct would not contribute to peace."

At bottom, we're back to the old question: If the world will be safer only when the Soviets modify their system (they don't have to throw it out entirely—they can follow China's example), how does the West best encourage such change? Is it better to deal with the Soviets on Euromissiles and permit them to acquire high technology as a by-product—or should the West let them stew in their own juices, the better to force them to change for good rather than on the cheap?

The long history of Soviet duplicity suggests that a hard-line response is the only one Moscow will respect. There's nothing wrong with giving the Soviets what they need, but only if they pay dearly for it. And the price the West must extract is some significant improvement in the political arena, some meaningful moderation in the Soviets' expansionist behavior.

Don't forget: While Margaret Thatcher may be right—Gorbachev is someone with whom the West can do business—her Canadian counterpart, Brian Mulroney, is also correct. Gorbachev is "Brezhnev in a $900 suit." The *Wall Street Journal* got to the crux last week. The Daniloff affair "raises again fundamental questions about the political and moral integrity of the Soviet system." In other words, the tiger still has its stripes. "The men in the Kremlin," George Kennan wrote 42 years ago, "have never abandoned their faith in [the] program of territorial and political expansion."

Reagan may gain some short-term kudos for concluding a quick arms agreement, but his Place in History will be secure only if he recalls Kennan's words. ■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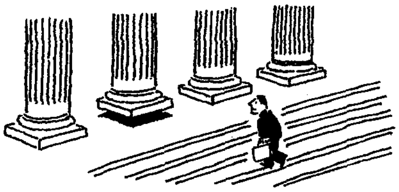


TRUE TALE

Famous Amish

WHEN I SAW THE AMISH couple looking lost in the Columbus Circle subway station, I asked them where they wanted to go.

The man, who wore a black suit, hat, and beard with no mustache, said they were looking for the St. Moritz, where they were staying while trying to sell cookies from their bakery in Michigan. A cookie deal in New Jersey had fallen through; they were hoping for better luck in Manhattan.

I mentioned that I had a sister in the food industry, and the woman, who wore a black cotton dress and bonnet, handed me a shopping bag filled with cookies. "You must have a very large family to feed," she said.

Since I do not, I took the cookies to my health club and told the Amish couple's story to the first person I met. He said he'd ask his squash partner, Saul Zabar, for advice. A few minutes later, I saw a gray-haired man stretching on the floor with a leg in the air and a cookie in his mouth.

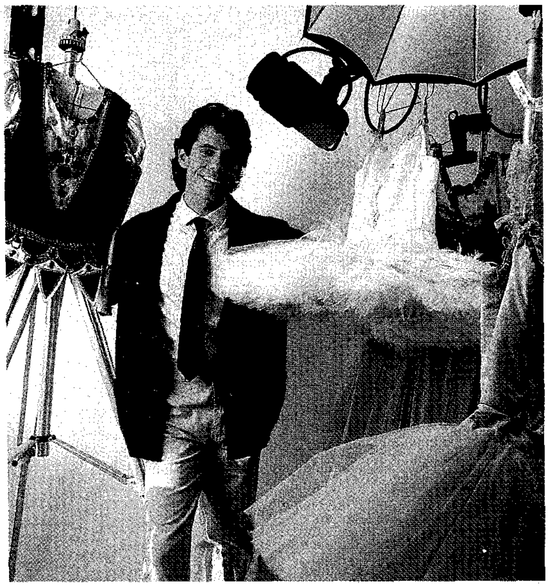
"Send them to Klein," said Zabar, referring to his partner Murray Klein. "Be sure to tell them to wear their Amish getups, because Klein likes all that weird stuff. The crazier they look, the more he'll buy."

I couldn't reach them that night, so I tried the next day. A clerk remembered them. "They've checked out," he said. "But they left something behind—this big bag of cookies." LYNNE WINTERS

BRIEF LIVES

BALLET, BOOK, AND CAMERA

IN 1977, STEVEN CARAS HAD A DISTURBING talk with George Balanchine. Caras, 26, a reliable eight-year veteran of the New York City Ballet, heard Balanchine say that it was time to make room for "new faces" in a choice role Caras had been dancing. So Caras started thinking ahead. He bought a used camera.



Steven Caras: Freezing the dance in time.

It may have been the best bad news Caras ever got. Now 35, he has published six books of photographs; his latest, *Peter Martins: Prince of the Dance,* a large, handsome book about Balanchine's successor, is out this month from Harry N. Abrams. Caras has become one of the country's most highly regarded dance photographers; he captures ballet as it unfolds in performance, in images that have a spontaneity and life not found in posed studio shots.

Caras's second career began flourishing even before his first had ended—for years, he juggled the demands of stage and darkroom. "I used to dance the first theme of *The Four Temperaments,* grab my camera, and shoot the ballet's other sections from the wings," he says. Less than a year after he got his first camera, Caras was on his way to Havana to shoot a book on dancer Alicia Alonso.

Three years ago, he hung up his ballet slippers for good, and even though he was shooting dance almost daily, he found he missed it. "It wasn't even that I still wanted to dance," he says, "but I didn't want to let go of that identity. It's a very strong bond."

Because of that bond, Caras brings to his pictures a knowledge of how it *feels* to inhabit a role and work inside a production. "I try to capture the moment that I think the dancer would want to have stopped in time," he says. "It's not like photographing an athlete, where the goal is to get an exciting picture. In dance, the form of the body must be close to perfect."

These days, Caras is devoting time to portrait work in his Upper West Side studio, and when he talks about the photographers he admires, it's easy to see what direction he'd like his career to take. "Bruce Weber's work is so distinctive," he says. "I love his approach to people—that's the way I'd like to go." At an age when many dancers are just beginning to wonder where offstage life will lead them, Caras already knows the answer. His only question is how far. SUSAN REITER

Photograph by Maria Robledo. Illustrations: top, Guy Billout; bottom, Robert de Michiell.

NIGHT CRAWLER

A TALE OF TWO CITIES

Panama City: The bar scene just goes on.

THOUGH YORKVILLE WAS shaken last month by the death in Central Park, its bar scene just goes on. Two new way stations have opened on the late-night Upper East Side route that ends at the Surf Club, on East 91st Street.

Tuba City Truck Stop, on Second Avenue at 88th Street—four blocks from Dorrian's Red Hand—is an instant surrogate living room for yuppies, preppies, and teenies who can flash proper I.D. In this neon-age roadhouse, they stand five-deep at the bar, munching slightly stale tortilla chips and sipping Turnpikers—icy blue margaritas that look and taste like fabric softener.

The line forms outside by 10:30, and there's another wait inside to eat bland, Mexican-inspired food in a back room of adobe, rose, and turquoise. No one, of course, cares about the food.

At the bar, young women in acetate dresses, dark stockings, and running shoes mix with nondescript, sandy-haired men in polo shirts. More flamboyant women—textured blond loafers, tight skirts or baggy pants—mix with men in button-down shirts. A girl in a miniskirt and high-top Reeboks stashes her black leather tote bag under the bar and flirts with a boy in a White Rock delivery shirt. "Where do you live again?" she asks over the Beach Boys song. "Oh, right." She giggles. "The West Side. *Bah*..."

Add some pink plastic flamingos and a corrugated ceiling and you've got Panama City, on First Avenue between 81st and 82nd Streets, a two-week-old trans-Caribbean snack bar.

When the crowd is boring or the line too long up at Tuba City, they move out from below the big neon truck and head to Panama, drawn by the red, green, and blue lights flashing in the window and by the rowdier, funkier, older crowd—guys in suits with gym bags, even some couples. Kiddie names like Orlando Orgy, Dr. Voodoo, and Curaçao Express signify alcohol disguised by the flavor of bubble gum or Halvah jellies. The menu travels from Cuban to Cajun to Thai, but no one notices. "Panama City is a good place to get drunk before you go to the disco," said one regular. "As for food, well, a quesadilla is a quesadilla."

JANE FREIMAN

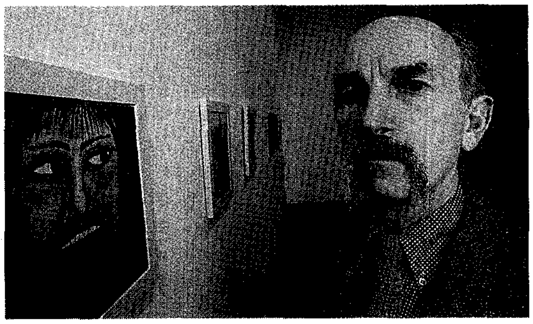
ART BEAT

Rare Ferrer

'LISTEN, IT'S TERRIFIC TO be 53 years old," says Rafael Ferrer, tossing his salad around on his plate. Ferrer has reason to be jubilant: A show of his bright, candid portraits, nudes, and landscapes (at Nancy Hoffman Gallery through this week) has established him—again—as an artist beyond fashion, perhaps the strongest Latin voice in American painting. And his painted-canvas tents from the seventies (at DiLaurenti Gallery through October 18) prove that his early work retains its garish power.

Ferrer and his wife will soon leave for Paris, where the Cité des Arts—founded by André Malraux to encourage foreign artists—is giving him a rent-free studio for a year: a place to work, a base from which to visit museums, and, for a restless man who has painted from life in Philadelphia, New York, Puerto Rico, and Mexico, a source of buoyant new images.

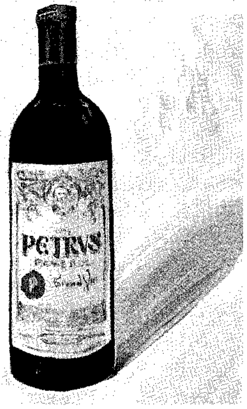
"The shock of the new," in fact, has been the one constant of Ferrer's career. The half-brother of actor José Ferrer, he drummed in New York-based salsa bands, then turned to art in 1966 (without formal training) and moved rapidly through "process art" (blocks of ice melting on the Whitney Museum doorstep) and "environmental art" (painted kayaks suspended from a gallery ceiling) to the more conventional canvases now at Hoffman. If these raucous works seem almost civilized compared with his earlier experiments, perhaps it's because Ferrer has at last found a sunny and comfortable place for himself in the art world.



American art's raucous Latin voice.

EDITH NEWHALL

PRICES



HERE'S WHAT A BOTTLE OF Château Pétrus 1975 costs around town these days:

☐ At "21" (21 West 52nd Street), $225.

☐ At Park Avenue Liquor (292 Madison Avenue), $265.

☐ At Garnet Wine and Liquor (929 Lexington), $300.

☐ At Sherry-Lehmann (679 Madison Avenue), $375.

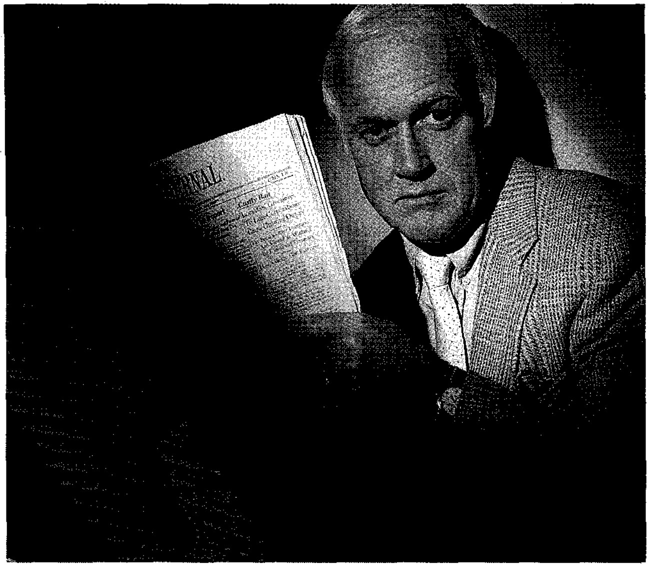
☐ Magnum, at Goldstar Wines & Spirits (103-05 Queens Boulevard, Forest Hills), $500.

Photographs: top, John S. Abbott; bottom, Karen Kuehn. Illustration by Tom Christopher.

SLEUTHS

MULLEN, P.I.

JOE MULLEN HAS A tanned, wholesome face, white hair, and wintery eyes that click off the details of the room but leave his thoughts in shadow.



"A good P.I. doesn't give himself away."

"A good private investigator doesn't give himself away," he told a class of would-be detectives the other day. "But most P.I.'s couldn't find Kate Smith in a phone booth." Mullen isn't like most: In his 33 years as a shamus, he has sleuthed for Judy Garland and Johnny Carson, worked as Walter Cronkite's bodyguard, and caught insider traders for Skadden, Arps. Mullen's fee is more than $100 an hour, but his class, held by the Learning Annex, wiped the glamour from the job.

Mullen, 51, ran through some basic surveillance tricks: A match wedged in a door falls if the door is opened; a stick in a driveway moves if a car pulls in. On a stakeout, loose change spread outside the subject's house aids photography: "He stops to pick it up, and you get 30 more exposures."

Someone asked if bribery is a useful tool.

"Bribery's like eating meat loaf from the same diner for three days," said Mullen. "It comes back to haunt you. Early on, I decided to take the high road."

At eighteen, Mullen apprenticed to three middle-aged detectives, "riding shotgun in their trunk." Almost 30 years later, Congressman John Murphy asked him to investigate three Arabs who had offered Murphy a bribe; Mullen found their safe house (no wives, kids, or food) and realized they were government agents—but not in time to tip off Murphy, who got caught in the ABSCAM trap.

"It wasn't hard to figure out who those sheiks were," he told the class. "They all wore Flagg Brothers shoes."

Mullen's children have joined his keen-eyed profession. "When my kids turned eighteen," he said, "instead of giving them a party, I fingerprinted them and sent them out on tail work."

But he had bad news for the thrill-seekers and Chandler fans who hung on his every word. "There's nothing romantic about sitting in a car with a cold cup of coffee for ten hours," he said. TRACY COCHRAN

BBC Bashing

LONDON LETTER

IN WHAT IS FAST BECOMING a British ritual, conservative politicians and journalists are attacking the BBC for political bias. "The BBC has fallen under the control of extreme radicals," howled the *Daily Mail.*

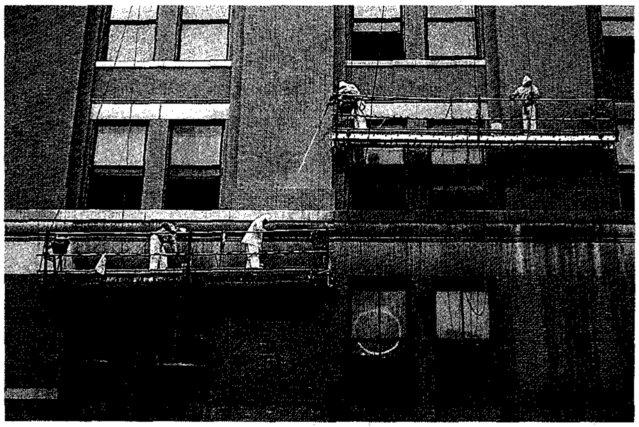
In September, less than a year after the BBC broadcast what many considered a pro-I.R.A. documentary, the network showed *The Monocled Mutineer,* a program based on Percy Toplis, a petty criminal and soldier "at the center of a major mutiny of British troops behind the lines at Etaples in 1917."

But conservatives say no mutiny took place at Etaples. "Once again, the BBC is rewriting history and selling Britain short," said an M.P., demanding an inquiry into this "blatant left-wing bias."

One of *The Monocled Mutineer*'s writers said he has "a suitcaseful" of documents proving the mutiny *did* occur, and the crisis might have passed—had it not been for a writer working on a television play about the Falklands invasion. He claimed that a BBC official had asked him to cut scenes that showed Margaret Thatcher as "womanly and caring," and to add scenes of M.P.'s talking politics while planning Falklands strategy. The BBC has postponed the play, but denies any political bias.

Last week, the government appointed a conservative as the new BBC chairman, but red fear was spreading: A Conservative minister ranted against *another* network's show, *Paradise Postponed* (which PBS will carry in the U.S.), claiming bias because a Conservative M.P. in the show is an "out-and-out twit." CRAIG BROWN

DETAILS



THE OLD FEDERAL ARCHIVES BUILDING, A TEN-STORY behemoth bordered by Christopher, Greenwich, Barrow, and Washington Streets, has dominated the West Village since 1899. But the smooth pink brick of its Romanesque arches has been lost beneath the grime of 87 city winters. Now, as the landmark is renovated for condominiums, a team of Eastern Waterproofing Services workmen are rinsing the plaque from the 150,000-square-foot surface with hydrofluoric acid and detergents. And, as brick emerges from the muck, a neighborhood lights up.

Photographs: left, Mark Seliger; right, Donal Holway.

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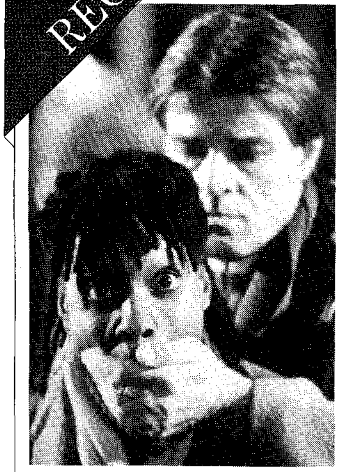
RUTH RECOMMENDS

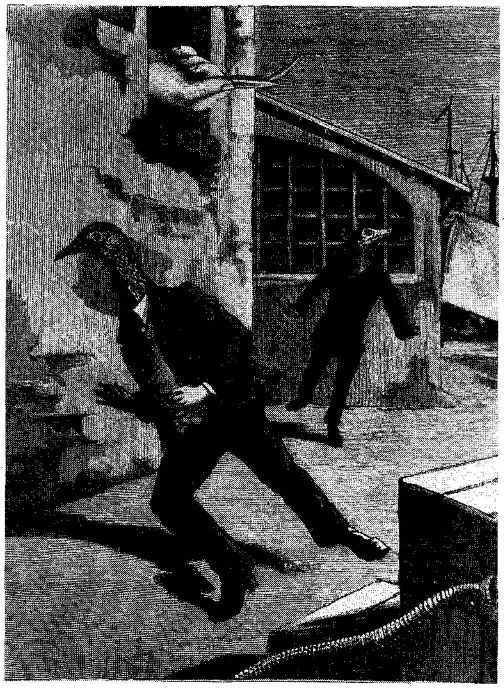
BY RUTH GILBERT

Channel 13 presents a richly deserved tribute to Lillian Gish October 11 at 10 p.m. It's followed by the 1922 silent classic Orphans of the Storm, *in which Lillian co-stars with sister Dorothy.*



'JUMPIN' JACK FLASH'

Whoopi Goldberg has a frightening encounter with a secret agent (Jeroen Krabbé) in a comedy-thriller about a woman's accidental involvement in international espionage. The film opens October 10 at the Gotham.



'BEYOND SURREALISM'

Oedipus 7, *from Max Ernst's 1934 collage novel,* One Week of Kindness, *is at the New York Public Library October 11 through January 17, in an exhibit of Surrealism at its most eerie (and gratifying).*

'YOU NEVER CAN TELL'

Amanda Plummer (below) stars in George Bernard Shaw's early, and very funny, drawing-room comedy. It's previewing now at the Circle in the Square and opens October 9.

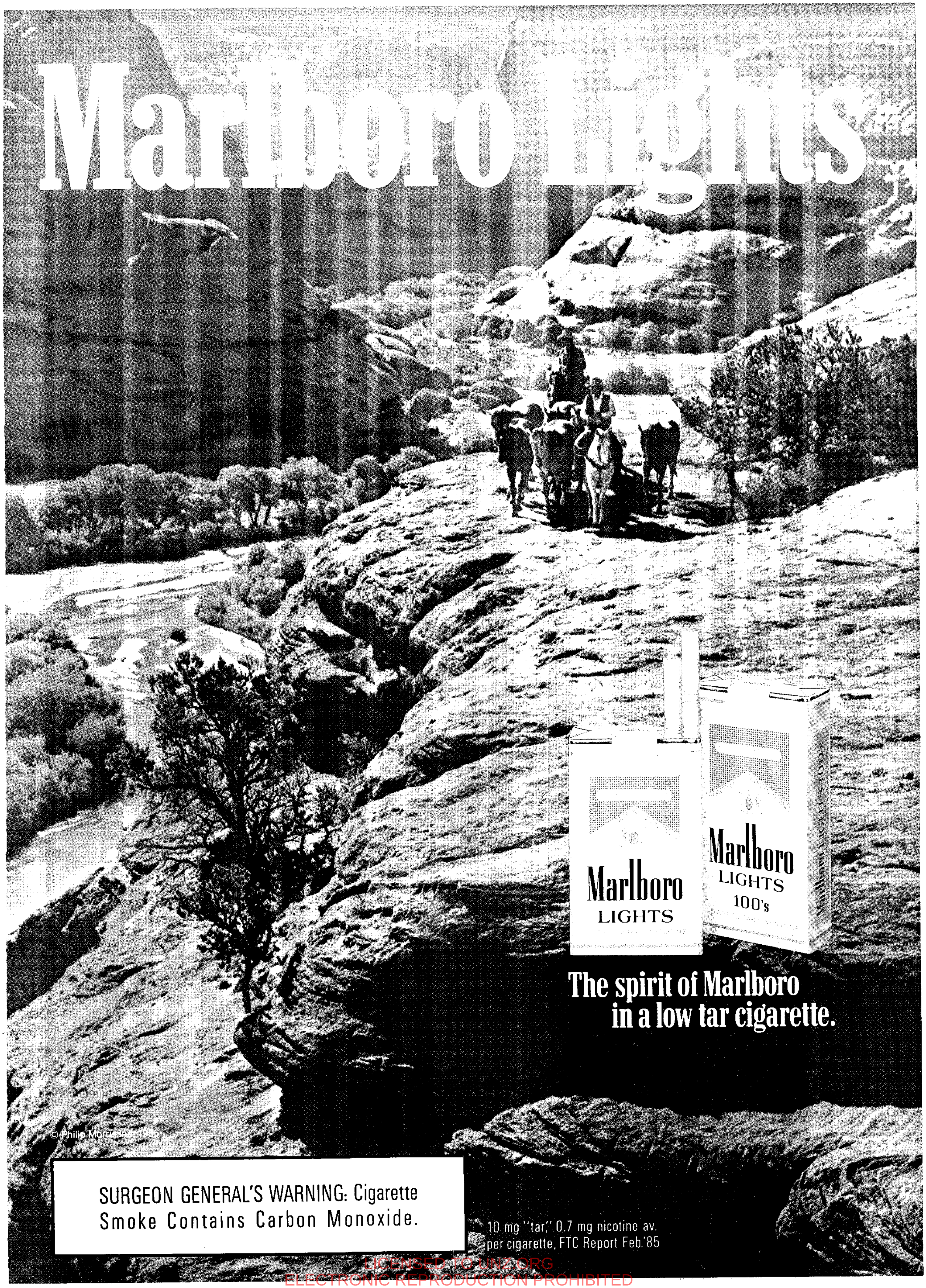
'POLICE'

France's heartthrob Gérard Depardieu (left, with Sophie Marceau) stars in Maurice Pialat's film about a Paris cop investigating a North African drug ring. It opens October 10 at Lincoln Plaza Cinemas.

JUILLIARD STRING QUARTET

Here they are—(from left) Robert Mann, Joel Smirnoff (he's a new one; that's why he looks younger), Samuel Rhodes, and Joel Krosnick. The quartet celebrates its fortieth anniversary October 11 at Alice Tully Hall.

Photographs: top left, Bruce McBroom; center, the New York Public Library; top right, Martha Swope.



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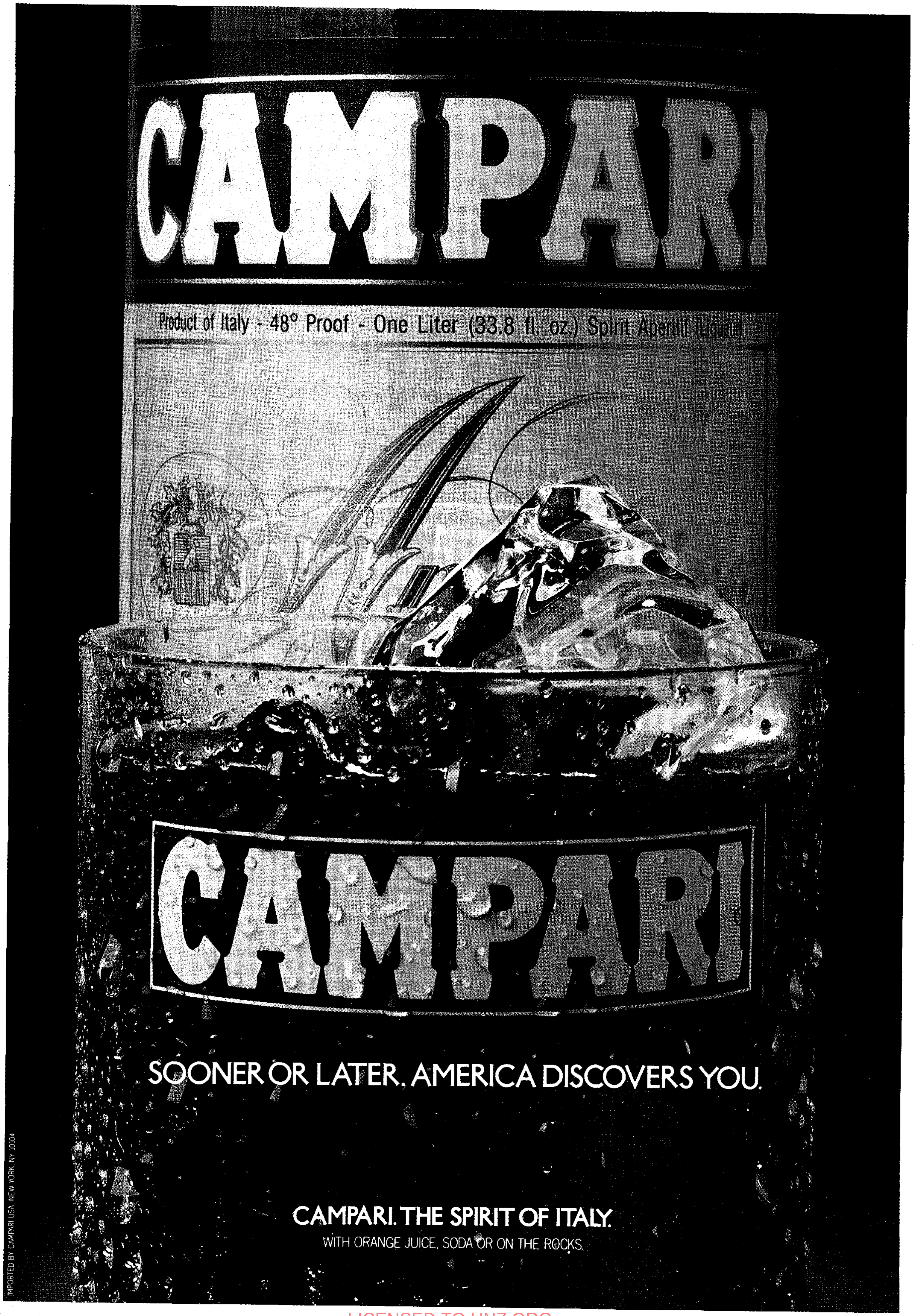
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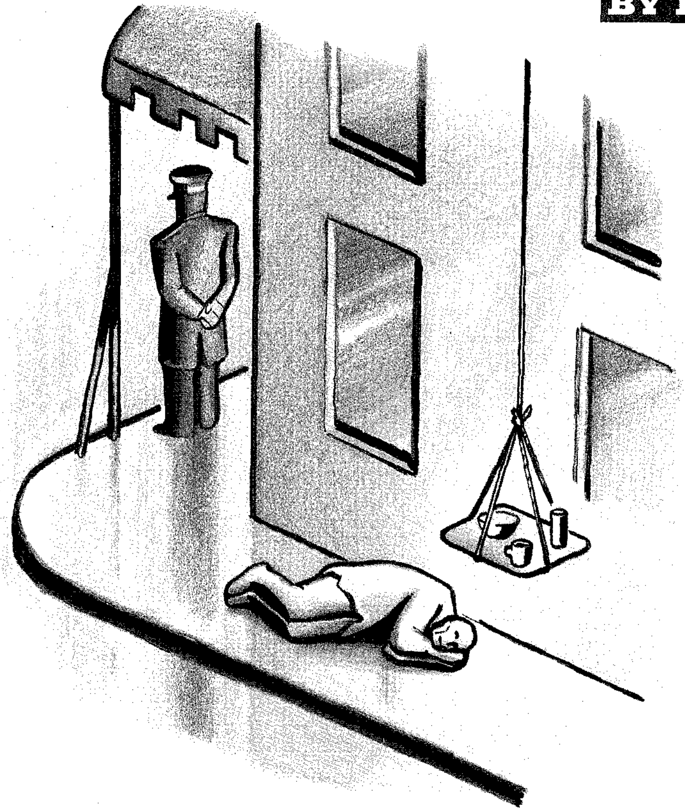
HAD IT WITH PRIDE, COVETOUSNESS, LUST, ANGER, GLUTTONY, ENVY, AND SLOTH? *IT'S TIME TO START*

DOING GOOD

BY PETE HAMILL



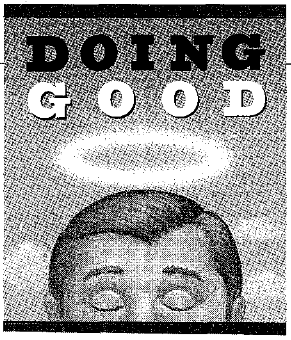
ONCE UPON A TIME, BEFORE THERE was history, some primitive man must have looked up from his fire and observed the approach of a stranger through the empty world. The first man was consuming the gains of a lucky hunt. He paused, saw hunger and fear in the eyes of the stranger, and was moved to something that resembled pity. Then he reached for a charred rib and handed it to the desperate stranger. In that moment, charity was born.

That instinct to help the luckless seems deeply embedded in the human experience. You need not believe in anything as blurry as "human nature" to recognize that although the poor are always with us, so are generosity and benevolence. The admonition to care for the weak and the unfortunate is built into all religions.

In the New Testament, Luke 6, Christians are told that they should "give to everyone who begs from you; and of him who takes away your goods do not ask them again. And as you wish that men would do to you, do so to them."

This is echoed in the Koran: "For him that gives in charity and guards himself against evil and be-

ILLUSTRATION BY DAVID SUTER



lieves in goodness, we shall smooth the path of salvation; but for him that neither gives nor takes and disbelieves in goodness, we shall smooth the path of affliction. When he breathes his last, his riches will not avail him." Most social, religious, and philosophical systems acknowledge that while some human beings seem always to be better off than others, their comparative strength also carries a responsibility to help the weak. This has always been true in America, particularly in New York.

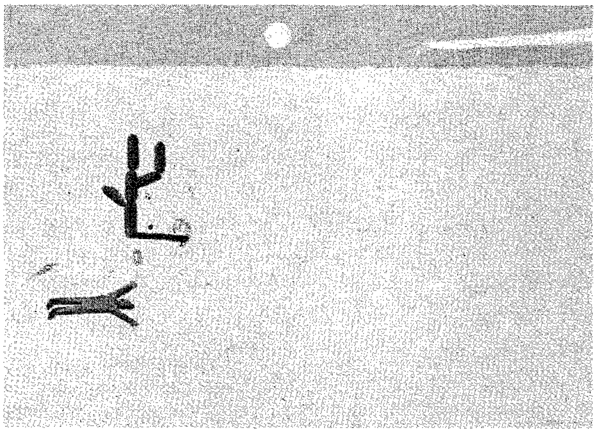
Charity is not a concept without critics. The past fifteen years in New York have had more than their share of shattered liberal illusions; the extravagant goals and hopes of the sixties often gave way to no hope at all. As it became clear that decades of neglect and poverty would not be instantly erased by glib slogans, mere goodwill, or the construction of bureaucratic programs, many New Yorkers simply gave up the struggle to help the disadvantaged and retreated to the gray zone of the Big Chill.

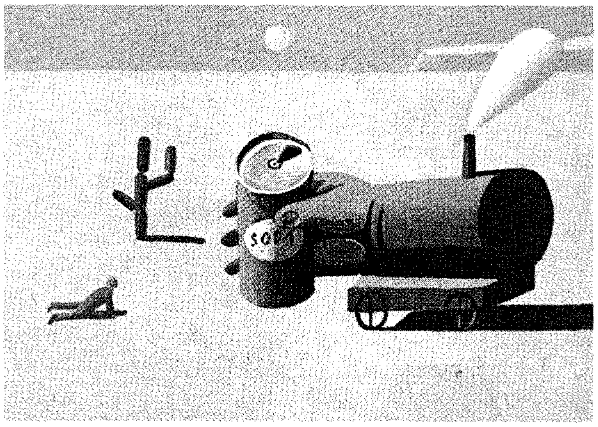
The exhausted, cynical spirit of the seventies was most elegantly labeled by Tom Wolfe in this magazine as "the 'Me' Decade"; in turn, the I'm-all-right-Jack, I've-got-mine attitude became the philosophical engine of Reaganism. Many veterans of the upheavals of the sixties pulled back, to tend private gardens, to raise children, to build careers, to eat and live well, leaving such airy abstractions as charity to the indifferent hacks of the state.

"I just gave up, and I'm not ashamed of saying it," one old political friend told me not long ago. "I did everything I could in my day and then realized I really couldn't make any difference. I couldn't change the welfare system. I couldn't create a half-million jobs. I couldn't teach people how to get up in the morning, every day of the week, and go to work. I couldn't make dumb people smart. Most of all, I couldn't help people who wouldn't help themselves."

THE SHAME OF THE CITIES

The sight of homeless human beings on the streets has been a goad to New Yorkers, young and old, to do something.





Detail illustrations by Robert Goldstrom.

Such feelings have recurred throughout the history of charity. In New York, as elsewhere, cycles of great social involvement and reform are invariably followed by disillusion and cynicism; the ethos of John Lindsay gives way to that of Ed Koch, after a brief stop in the neutral ground of such men as poor Abe Beame.

In one decade, those who believe in charity and good works are praised as great New Yorkers, their names given to schools, foundations, museums, parks, and streets; in another decade, they are sneered at as bleeding hearts, do-gooders, uplifters, even as threats to the eternal order of things.

A large number of citizens always follow the spoor of fashion; they change politics, beliefs, passions, and social concerns the way some people change clothes. And no matter what the current fashion, the poor do not go away.

Nevertheless, about $7.1 billion in government money is spent each year to help the needy in New York, about half of it coming from the city itself. This covers standard welfare, mental-health, and medical services, and care for neglected and abused children; food, clothing, and shelter for the homeless; and day programs for children and the elderly.

The private sector adds over a billion in charitable donations, and hundreds of thousands of people do volunteer work for the approximately 2,500 nongovernment agencies that provide health and human-resource services in the city.

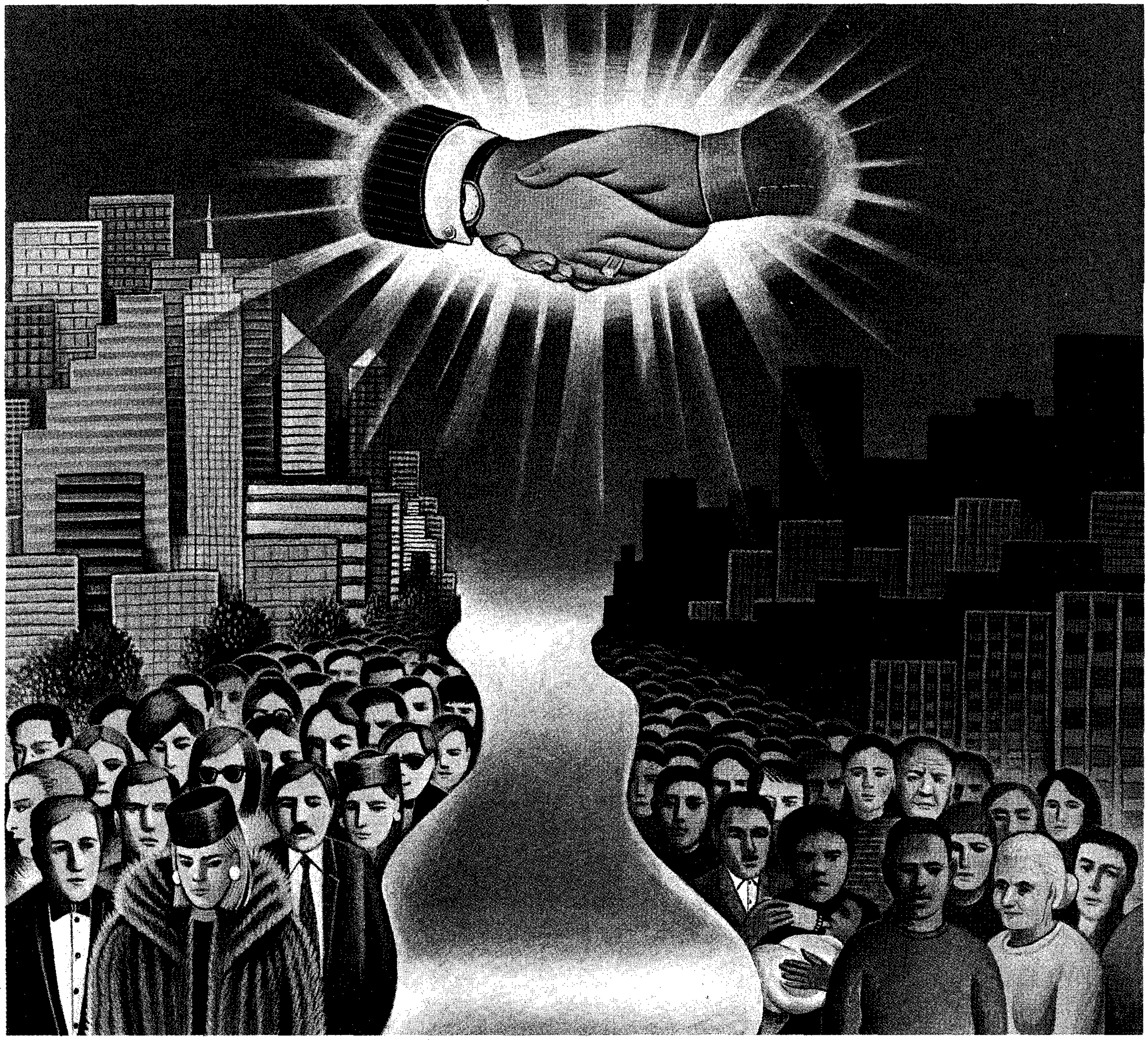
Of course, it isn't enough. But the warming idea of charity seems to be returning to American life after one of the more arctic intervals of the century. The young, who seemed to have lost even a primitive sense of responsibility for the grief of strangers, responded with enthusiasm, even passion, to Bob Geldof's Live Aid and Band Aid campaigns to feed the hungry in Africa. Willie Nelson's Farm Aid concert was less successful, but when drought ravaged the farms of the American South last summer, private citizens responded with free hay and other help.

What's more, the sight of thousands of homeless human beings on the streets of the nation's richest city has been a goad to New Yorkers, young and old, to do something. The plight of the inhabitants of the welfare hotels has inspired others to take some form of action, as criticism or protest.

The city and state are struggling with this flood of Reagan-era casualties (not unique to New York, as a visit to the Gulf Coast oil patch recently showed me), and there is a growing understanding that the worst response of all is indifference.

But suspicion toward programmatic remedies remains healthy and formidable. One result is that many citizens are trying to help their fellow human beings in the most familiar way possible: with a direct helping hand. In this issue, you will read about some ways to help those who must depend upon the kindness of strangers.

ILLUSTRATION BY MARIS BISHOFS



HOW THE OTHER HALF LIVES

Some people have fallen into the parentheses of time and space, standing very still in the swirling crowd.

THE MODERN IDEA OF CHARITY ARRIVED IN AMERICA with the first Europeans. In 1630, when the Puritan John Winthrop sailed to New England to build his city on a hill, he preached "A Model of Christian Charity" (in which charity was a synonym for love). He said, in part, "We must not look only on our own things but also on the things of our brethren." From the beginning, the early colonists formed what were essentially mutual-assistance societies. They were serving God by exercising charity, but the notion was also in their self-interest. In a hostile environment, all were needed for the common enterprise.

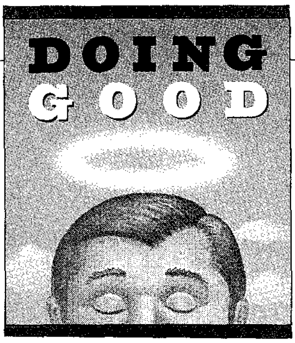
To be sure, the Christian colonizers were not simple altruists. Many used charity as a moral cover for conquest; they would take the land from aborigines while insisting they were actually saving heathen souls. If in the process of converting pagans they also made small fortunes from beaver pelts, that was only further proof of the wisdom of God.

And from the beginning, charity and good works had goals beyond the simple act of doing good. Cotton Mather stated the hidden agenda of charity quite clearly. Doing good was not only an "incomparable pleasure" but was also "sound policy, a mild but effective instrument of social control."

Charity and its brother, philanthropy, have been used across the years not simply to maintain control of those receiving alms, but to prevent outraged citizens from moving in on the huge fortunes. This trick of economic survival (it goes back at least to the Medicis and probably to the Pharisees) was mastered in this country by the robber barons of the nineteenth century, then perfected by industrialists like Henry Ford. Alas, it was completely missed by most latter-day millionaires, thus depriving us of some wonderfully entertaining possibilities. There is, for example, no Meyer Lansky Wing of the Metropolitan Museum of Art.

But philanthropy and charity are not the same. Charity, in most cases, is given to the poor or unfortunate citizen. But, in the words of historian Robert H. Bremner, "the aim of philanthropy in its broadest sense is improvement in the quality of

ILLUSTRATION BY JOO CHUNG



human life. Whatever motives animate individual philanthropists, the purpose of philanthropy itself is to promote the welfare, happiness, and culture of mankind." Philanthropy serves the ages; charity, this evening's meal. It is easier to build a museum than to deal with the apparently intractable problem of poverty. And the temptation is always to blame the poor for their own plight.

Here again, Cotton Mather was there early. In his writings, he introduced another notion that has been central to the discussion of charity in America: the distinction between the deserving and the undeserving poor. "The poor that can't work are objects for your liberality," he wrote. "But the poor that can work and won't, the best liberality to them is to make them." That is at the core of workfare schemes; this idea is built into the rage of those who must pay through taxes for welfare, and into the despair of those who receive it, knowing it can never be enough for a decent life. It is no accident that many proud citizens will say, with heat, "I don't want your charity." And from the days of the workhouse in eighteenth-century England to the fetid squalor of our welfare hotels, the charity case often is reduced to the meanest form of human existence.

As with so many other things in history, there was from the beginning an element of moral incoherence to the idea of charity. We were all God's children, the Christians said, but slavery was permissible; the kind slaveholder, the generous Indian-killer swiftly became figures in the American consciousness. And though charity was a form of honoring God, its practice was always selective. It was one thing to aid a down-and-out white European, another to extend generosity and humane values to someone with a darker skin. The Bible was too often preached at gunpoint, most strangers greeted with outright hostility.

The first Jews to arrive in New York, for example, experienced that confused Christian morality from the day they stepped off the boat. These were 23 men, women, and children who arrived in New Amsterdam in the late summer of 1654, destitute Sephardim who were fleeing an outbreak of anti-Semitism in Brazil. The Dutch were relatively liberal at home (there were seven Jews among the 167 stockholders of the Dutch West India Company, which owned New Amsterdam), but these first Jewish immigrants came up against the imposing figure of Peter Stuyvesant, the governor of the tiny colony at the Battery and a vicious anti-Semite. Stuyvesant immediately wrote to the Dutch West India Company, according to writer Milton Goldin (in his useful book *Why They Give*), demonstrating his Christian charity by demanding that the penniless Jews be expelled from New Amsterdam. The company at first agreed, then listened to the pleas of Dutch Jews and let the refugees stay. There were some conditions: Jews could not own stores, vote, trade with the Indians, hold office, buy property, or serve in the militia. Stuyvesant obviously intended to starve the Jews out of his little fiefdom. But as had happened so often before in Jewish history, the group banded together for its own welfare, worked around the restrictions, survived, prospered. And when later waves of Jewish immigrants came up the Narrows, there were institutions ready to serve them, outside and parallel to the larger Christian society.

That experience was to be repeated by other immigrant groups in a pattern that is now integral to the dynamics of New York. The Irish did it by organizing around the cities and counties from which they had come; they then formed larger, citywide societies, built up their power in the Roman Catholic church, entered politics, and finally took over Tammany Hall, which they held for almost 80 years. The Italians did the same (in the cases of most large-scale immigrant groups, there is a period when the group also dominates the city's crime). All were forced into mutual aid by the hostility of the society they encountered upon arrival. Today, Puerto Ricans, West Indians, Koreans, Dominicans, Chinese, Cubans, Vietnamese, and oth-

OFFERING A HELPING HAND

In spite of the currently fashionable ideologies of greed and selfishness, people continue to surprise us.

ILLUSTRATION BY MATT MAHURIN

ers have formed similar groups for the traditional American reason: to take care of their own kind.

But there are many others who have no such groups to join. They've fallen into parentheses of time and space, standing very still in the swirling crowd. Many are cut off from their families, sick with heartbreaking diseases, ashamed to admit vulnerability or failure, or adrift in the self-induced coma of drugs. Others—adults and children—are runaways, in flight from the intolerable, from responsibility, from reality itself. A growing number have committed the unforgivable sin of growing old. Some are psychiatric casualties of the city. A few are rummies or outright bums. Some are still fighting the first hours of the Tet offensive. A few are physically unable to work or play. They are among us. We see them every day. And there seem very few ways to help them without demeaning them. Or without questioning our own motives.

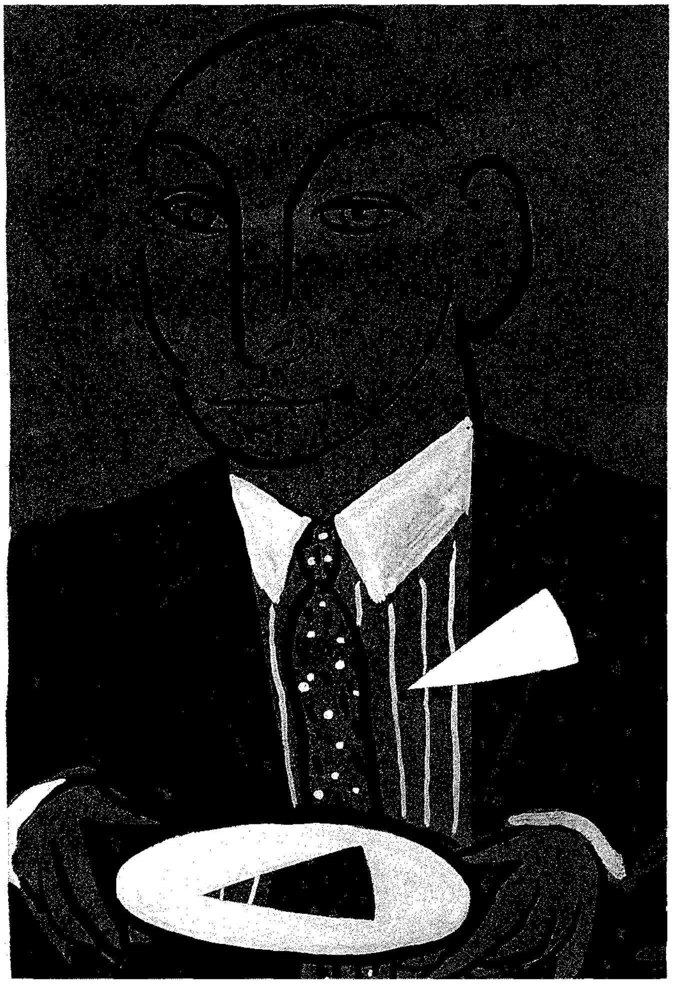
And yet, in spite of the apparent hopelessness, in spite of the currently fashionable ideologies of greed and selfishness, human beings still pause beside the fallen stranger and offer a hand, to help him rise to his feet. In spite of everything, human beings continue to surprise us.

GENERALLY, NEW YORKERS DON'T MAKE THE SAME mistakes again and again: Keep walking against a red light and you will end up under the Sixth Avenue bus. But there seems no end to human folly, and even in New York, the saga of programmatic stupidity seems impervious to criticism or scorn. Consider welfare. Most people now agree that one of the most terrible American mistakes was the institutionalizing of welfare. Conceived as temporary "relief" during the Great Depression, welfare soon became a permanent way of life in most American cities. From the left and from the right, the system is despised; most Americans believe that work should be as central to living as food and sex and sleep.

But welfare can't now be abandoned, because there is nothing to take its place. If anything, the hated system seems certain to expand, in a city with a 35 percent high-school dropout rate, where children are giving birth to children and nobody seems able to find the biological fathers of those new arrivals. Thousands of New Yorkers are heading for the twenty-first century with only the crudest ability to read and write. The signs, as the editorial writers might say, are ominous.

In some interpretations, the withdrawal of public assistance during the Reagan era is equally ominous. Yet the government's insistence that charity be returned to the private sector has helped awaken a sense of individual responsibility, something that in part evaporated during the height of the welfare state. Now, in the face of overwhelmingly bleak realities, some more fortunate New Yorkers are trying again to deal in a generous way with the luckless men and women with whom they share this city. It is futile, perhaps even unseemly, to question their motives. For some, it might be an obscure form of personal expiation; for others, a way of saying thanks to a city that made their lives possible. Some might consider this latest version of charity a form of enlightened self-interest, a means of stalling and smothering the possibilities of disastrous social upheaval. Some might simply want to add a sentence or two to the history of human decency.

In the end, motive doesn't matter. A number of people are practicing charity. And they do have certain things in common. The most important is a sense of limits. Not one of them talks about eradicating poverty. Such an ambition is too grandiose, too reminiscent of the War on Poverty and other American defeats of the recent past. These citizens are wary of ideologies, suspicious of abstractions. Their goals are more modest. You might not be able to end illiteracy, but if you teach one child to read, you have done something valuable with your time on earth. You might be unable to deal with public hysteria, homophobia; help one AIDS patient to die with dignity and you have added to the meaning of living. Help an old woman with her shopping, try to clean an empty lot, wean some kid off drugs, get another to stay in school: These are specific, local, practical tasks. They do not moan with the organ music of grand schemes. You can see the results. And all are worth doing.



THE GIFT OF GOOD INTENTIONS

If you teach one child to read, you have done something valuable.

In most cases, the new practitioners of charity have been tempered by experience. They know that the era of the federal government as Papa of Us All seems to be drawing to an end. They know that what starts out as a splendid idea in Washington often ends up in the Bronx wearing the cement face of the state; money for the poor is eaten by poverty racketeers, the poor once again defrauded by con men and hustlers. Cynicism is deepened; human lives continue to be wasted or lost.

But they do not agree that nothing can be done. In small, simple ways, they are returning to the origins of this most basic human impulse. Here comes a stranger (they say). His eyes are frightened. His hands and his stomach are empty. He is, in fact, simply an unlucky version of you, abroad in the chilly night. And realizing that, you must reach for something that will help him to live. You must reach toward the fire. You must invent again, as if for the first time, an idea called charity. ■

ILLUSTRATION BY KEN MARYANSKI

DOING GOOD

Making a DIFFERENCE

Ten New Yorkers Who Care

Contact Press Images

SUKEY ROSENBAUM

GRAND CENTRAL'S ANGEL OF THE NIGHT

MOST NIGHTS AT ten, Sukey Rosenbaum, the copy chief at *Money* magazine, carries a heavy crate filled with sandwiches and fruit down the old marble stairway into Grand Central Terminal. She is quickly surrounded by about 30 of the station's homeless.

Marshall Loeb, the former managing editor of *Money* and now chief of *Fortune*, is among the commuters who pass her as they rush for their trains. He calls her "Our Lady of Grand Central." Watching Rosenbaum hand out the food provided by the Coalition for the Homeless is like watching a combination police captain, camp counselor, and lion tamer. "I was scared at first," admits Rosenbaum, 43, a small, gentle woman. "But I also feel very energized after doing this kind of thing—it's addictive."

Rosenbaum first volunteered last year at the Holy Apostles Soup Kitchen, at 296 Ninth Avenue, where her Chelsea neighbors were working. "I was hooked immediately," she says. "Until then, I didn't know I could help. I didn't think I had the time—or anything to offer. I didn't think I was 'that kind' of person."

Rosenbaum's style is one of quiet dedication. She insists that what she does is "so limited." She helps the Coalition for the Homeless distribute 400 meals as often as

PHOTOGRAPHED BY JOSÉ AZEL, FRANK FOURNIER, AND ALON REININGER

six nights a week. On Saturday nights, she takes her husband, David, an actor, and their three-and-a-half-year-old son, Willie, along to help. "These people have become my friends," she says. "I listen to them. Make them smile. They trust me."

That trust has been built up over a year of doing much more than making sure everyone has a sandwich. When one of the men had an infected rat bite, Rosenbaum spent hours persuading him to go to the hospital. Doctors prescribed medication and told him to change the dressing every day. Since he couldn't afford bandages and peroxide, Rosenbaum attended to his arm herself.

When she can (she has to get Willie to sleep before leaving the house), she gets to Grand Central early enough to make the rounds with bags of old clothing she has collected from friends, colleagues, and her own closet. Greeting people by name, asking them what size they wear, giving them a choice of color, she tells them about the warm sweaters she will bring when it gets colder.

"You learn to be careful not to give them too much at once," says Rosenbaum. "At the beginning, I gave one woman a whole bag of clothing. She had nowhere to keep the stuff. It was all stolen within two days."

Seen through Rosenbaum's eyes, the balance shifts at Grand Central and the commuters seem to be on the fringe; the concerns and personalities of the homeless who gather here become the focus of the place. "It was like a cruel joke when the Kodak ad was a photo of the Taj Mahal," she says.

"I used to look at what other people had, things that I was envious of, but not anymore," Rosenbaum says. "My attitude has changed. The idea of gourmet dining just seems silly to me now. I see how a little means so much to these people.

"I now know," she says, "what necessities really are."

ELYSE MALL

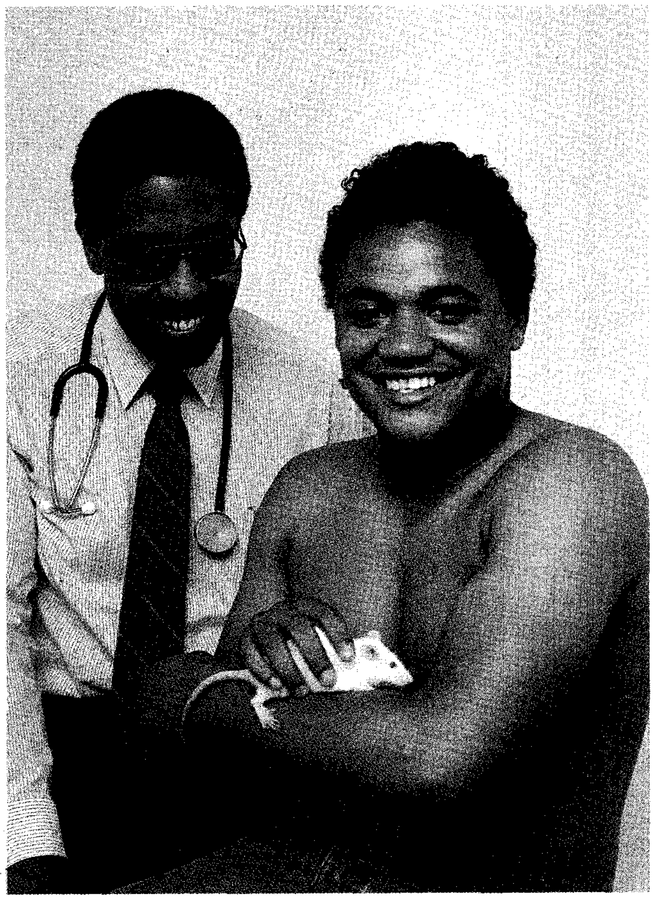
DR. ROBERT JOHNSON

BODY AND SOUL

THE DOZEN OR SO young people fooling around in the gym stop when they see the man in the doorway. He is bearded, wears a tie, and is clearly old enough to be the father of any of them, but two boys bound up to him as though greeting an old friend.

"Every time I see you, it's for that one special thing," says the first boy, who is about eighteen and wears a yellow tank top.

The man in the doorway, Dr. Robert Johnson, 40, just smiles back and says he'll talk to each of the boys in private in his small office nearby. "The guy was asking about a condom again," Johnson explains later.



A lot of teenagers might feel uncomfortable discussing birth control with any adult, but Johnson's charges don't have such inhibitions.

On each of the two nights a week he works as a volunteer at the Door, a drop-in center for young people (page 61), he spends nearly five hours seeing about twenty patients, most of them under 22. He not only gives them the same kind of examination he provides patients as director of adolescent medicine and associate professor at the New Jersey Medical School, but he actually gets to *know* them.

"I feel I could talk about anything with Bob," says Chris Moore, a 21-year-old bike messenger from Brooklyn who's been coming to see Johnson at the Door for more than five years. "He listens innately. I could say he's like a father figure of sorts, but it's more that he's like a friend."

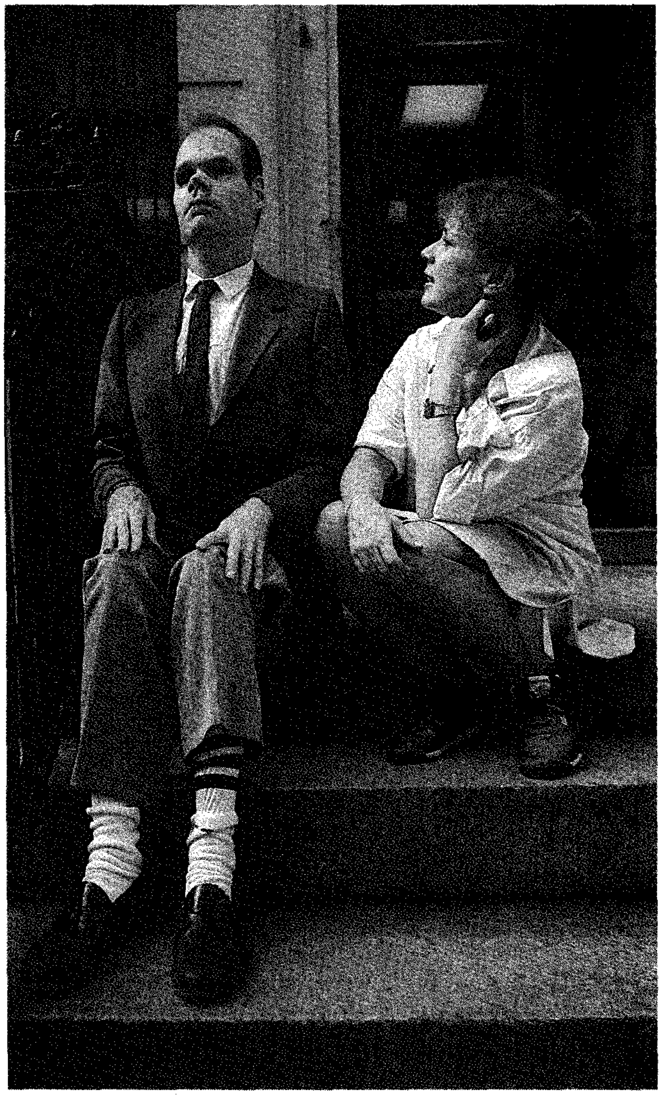
Of course, some doctors develop that kind of intimacy with their paying patients, but what's unusual about the youngsters Johnson gets to know is their variety. "Some of them come from the streets, some of them have famous parents," he says. "But a lot of the problems are still the same."

Among the issues that keep coming up with this diverse group are nutrition, sexually transmitted diseases, and drugs, particularly crack. "You have to get them to be honest about it," says Johnson, who encourages young people with drug problems to talk to the Door's counselors. "If a kid comes in saying he has stopped, you ask, 'Have you ever stopped before?' Sometimes they've stopped five or six times before. So you usually know when you're getting a straight answer."

Over his twelve years at the Door, Johnson has had plenty of time to sharpen his skills with adolescents. A native of White Plains, and a former member of Students for a Democratic Society, he began his volunteer work when he was an idealistic young doctor. "Back then, we were still addressing a generation of flower children," he says. "And a lot of people were trying to get out of being drafted. Now a lot of the young people I see want to get into the Army."

Since then, the doctor's commitment to the Door has not flagged. "We have very full lives," says Johnson, who lives in Orange, New Jersey, with his wife, a school administrator. "You can make the time if you want to, even with the traffic from New Jersey." But in some ways, he's done some changing himself. He's grown more conservative since his SDS days, though not quite Republican. "Kids sometimes say, 'I wish you were my father,' " he says. "And I say, 'No, you don't. I'd have you in the house by sundown.' "

PETER BLAUNER



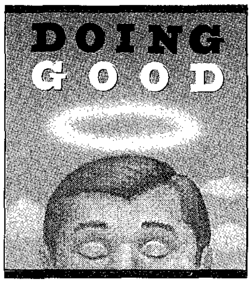
JUDY WYMAN

SECOND SIGHT

JIMMY AND JUDY, BOTH in their late thirties, walk arm in arm down Columbus Avenue. Every few blocks, Jimmy reels in the huge blue balloon he carries, a present from Judy, captures it in his spidery hands, and rubs it against his face. "Blue," he says hoarsely, turning his sightless face to Judy. "It's my favorite color."

On Saturday mornings, before her exercise class, Judy Wyman, 38, an administrative assistant at an accounting firm, leaves her Chelsea apartment and heads off to Joselow House, a home for blind and mentally retarded adults on 74th Street, near Central Park West, run by the Jewish Guild for the Blind. Although Wyman usually arrives on time, Jimmy, who has been blind and retarded since birth, is always stationed by the door—fidgeting with his tie or pacing in small, relentless circles. For the next hour and a half, the two stroll along the avenues or play on the swings in Central Park. Sometimes they go to movies with musical soundtracks (they both liked *Stop Making Sense*), eat ice cream in a nearby coffee shop, or write letters to Jimmy's favorite D.J., WCBS-FM's Bob Shannon.

"It doesn't seem like what we do is that much or that important," says Wyman, a short, thickly muscled woman. "But Jimmy remembers every single detail—right down to the flavors of ice cream we've eaten. So I know it means a lot to him."



Wyman became a volunteer two years ago, after seeing an ad for the Jewish Guild for the Blind on a bus. She felt comfortable working with the visually impaired, having recently recovered her own vision after a virus left her sightless for four months.

"I was in the middle of a career change, and all I was doing was temping and dating, dating and temping," she says. "I needed something more."

After being carefully screened by the Jewish Guild and the staff of Joselow House, Wyman met Jimmy. "We both love music, we both love coffee ice cream," she says. "Developmentally, Jimmy is about five years old, so we are direct and straightforward with each other. Our friendship is very simple and very special."

This particular Saturday, Jimmy sits near Strawberry Fields, in Central Park, dictating a Halloween card to Shannon.

"Tell him his show is still great and to say my name on the radio," he instructs. "Ask if his cat named Irma is fine and how was his wedding." Wyman scribbles silently. "Now finish it 'Sincerely yours, Judy and Jimmy.'" PEG TYRE

JUDITH PEABODY

CROSSING OVER

JUDITH PEABODY HAS spent much of her life showing up where she wasn't expected. A Park Avenue debutante who married Samuel Peabody, the scion of an old New England family, she lives on Fifth Avenue, across from the Metropolitan. But she's spent much of the past twenty years *above* 96th Street—counseling heroin addicts on 145th Street and Puerto Rican gang members on 119th Street, running the board meetings of the Dance Theatre of Harlem.

Peabody, whose social conscience is as well defined

PWA COALITION

as her social status, has recently shifted her energies to the AIDS crisis. "We are all in this together," says Peabody, an elegant woman with bright, honest eyes. "AIDS is not a we-they situation. It's not a matter of sexual preference. I'm not sure that there is a segment of the population that hasn't been touched by this disease."

When Peabody decided last fall to help AIDS patients, she did so "in the way I go about things"; that is, she involved herself in as many useful ways as possible. So these days, Peabody can often be found downtown, at Gay Men's Health Crisis in Chelsea.

"When people tell me they want to get involved, I have several options I can offer them," says Peabody, who is now something of a one-woman resource center on the disease, and an ardent supporter of the home-hospice program at St. Vincent's Hospital. "She's become to AIDS what Brooke Astor is to the Library," says Luis Palacios-Jimenez, who works with her at GMHC.

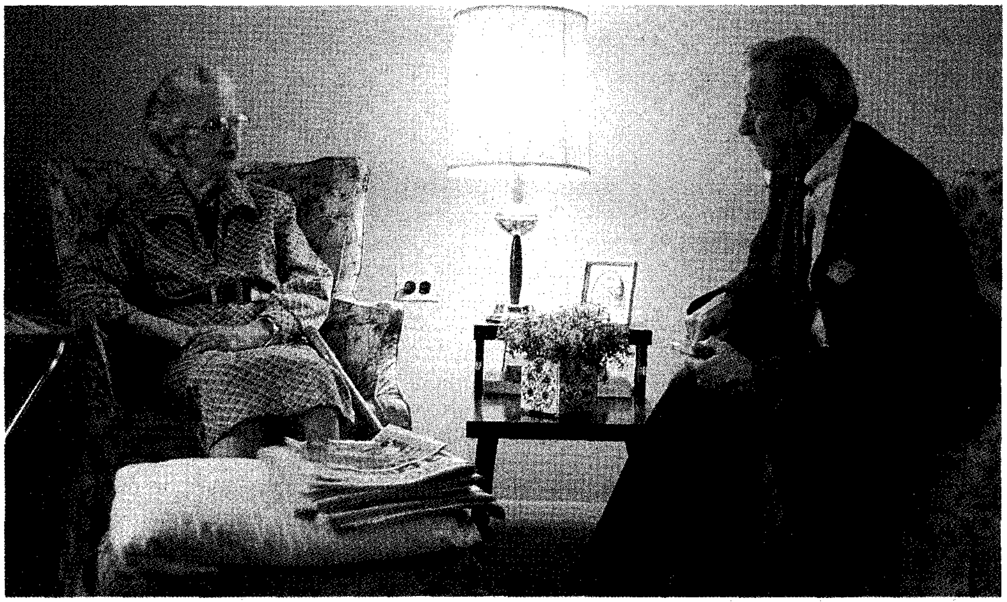
She's co-leader of a GMHC care-partners crisis group, in which the mothers, lovers, and wives who take care of a loved one with AIDS find moral support by sharing their frustrations. She helped establish the Living Room, on West 11th Street, a cozy drop-in center for AIDS and AIDS-Related-Complex (ARC) victims, where she often spends afternoons. "What people with AIDS need is a great deal of hugging and being treated like everyone else," she says.

"Judy didn't just write us a check," says Michael Hirsch, executive director of People With AIDS Coalition, which runs the Living Room. "She has got her friends involved with us, too. She has incredible connections *and* compassion."

"She's a person with a lot of soul," says Palacios-Jimenez.

Aware that only a medical cure will end the crisis, Peabody has become a friend and supporter of New York Hospital researcher Dr. Jeffrey Laurence. She recently helped organize—along with Bill Blass, Casey Ribicoff, and Glenn Bernbaum—an uptown benefit for AIDS research, a $200-a-person "block party" at Mortimer's.

"Whatever I do has got to be a challenge, something that will force me to think and to grow, and maybe suffer in the process," says Peabody, who allows that working with the less fortunate has often led to bouts of depression. "But I've met wonderful people with such courage and dignity who are really inspiring in their determination to go on. And from people like that you usually get back more than you give." DANIEL SHAW



ED GALLOWITZ

OLD FRIENDS

ED GALLOWITZ STRIDES INTO AN apartment building in Hell's Kitchen, just blocks from his executive office at the Van Heusen company. "Nine years ago, at 53, I had just got divorced," he says. "I lost a family, the house in Westchester, 25 years of marriage, everything—and I wandered into St. Malachy's Church to hear this priest saying the community must care for its seniors, since everyone else has forgotten them. I thought, It's terrible being young and alone, it must be devastating being old and alone. Maybe if I give now, it'll come back to me."

Jewel Engle, 91, thin and elegant in a blue print dress and white bead jewelry, shows us into a clean, simply furnished apartment. She is one of four people Gallowitz has visited as part of St. Malachy's Visiting Neighbor program, which he joined after four years of delivering meals to homebound people on his lunch hour (which he still does). "Everyone should live so long if they're as pretty as you," he tells Jewel.

"For God's sakes, Ed," she replies. "I have a mirror."

"This is my social life now," says Jewel, explaining that although her daughter invited her out to California, she likes having her own place in her old neighborhood. She is too afraid of getting mugged or taking a fatal fall to travel. Gallowitz brings over a picture of Jewel's husband, who died 40 years ago. "We chat a lot about your life with him, don't we, Jewel?" he says. "Like those bridge parties in Chicago."

"I had to learn to make nice luncheons for these dames," she says. "You couldn't let them get ahead of you."

"You've had a happy life, Jewel?" he asks.

She pauses. "I guess so. I've had a lot of people in my life. My cousin Helen always has some excuse for not having company. But she'll call and say, 'Jewel, I'm *so* lonesome.' "

"But the answer's so simple," says Gallowitz. "Have someone think about you. Last year, I developed a heart condition and suddenly I had to take pills every day. I thought I was going to lose my job, I wasn't seeing my girls, and I realized I'm not going to live forever. I ended up hospitalized for depression. But I got 265 cards; Jewel called me every day. And I thought, I guess I'm not alone, and I came right back to sanity. If it weren't for my friends forcing me to get help, I'd be dead right now."

Jewel smiles. "Only the good die young," she says. JENNIFER ROBERTS

JOE GILMORE

BRINGING THE WAR HOME

"MY WHOLE MINISTRY HAS BEEN SPENT AS CLOSE AS I can get to the poor," says Joe Gilmore. He's not exaggerating, even though he's a Presbyterian minister at a church in Dobbs Ferry and the poor aren't exactly wandering through his front door—yet. Over two years ago, at midnight, in a car packed with food and clothing, Gilmore went to them. He drove to midtown and found homeless men and women huddled on corners, sleeping in doorways, keeping warm in train stations. Now there are nearly 300 people from nine Westchester congregations, including Gilmore's South Church, who take turns each week collecting clothing and preparing food, and bringing them to the homeless at midnight—once, and often twice, a week.

Gilmore, a long-haired, wiry 42-year-old, has been a minister since 1968. He lives next to South Church with his wife and two daughters in a large, comfortable house cluttered with children's playthings. Over the years, he has worked with street gangs and launched an exchange program that brought black and Hispanic youths from Yonkers to Scarsdale and well-heeled white kids from Scarsdale to Yonkers. One spring day, he says, he saw a Bloomingdale's exhibition of fashions that were designed to resemble the threadbare clothes worn by the homeless. Indignant, he began thinking about spreading the wealth of Dobbs Ferry.

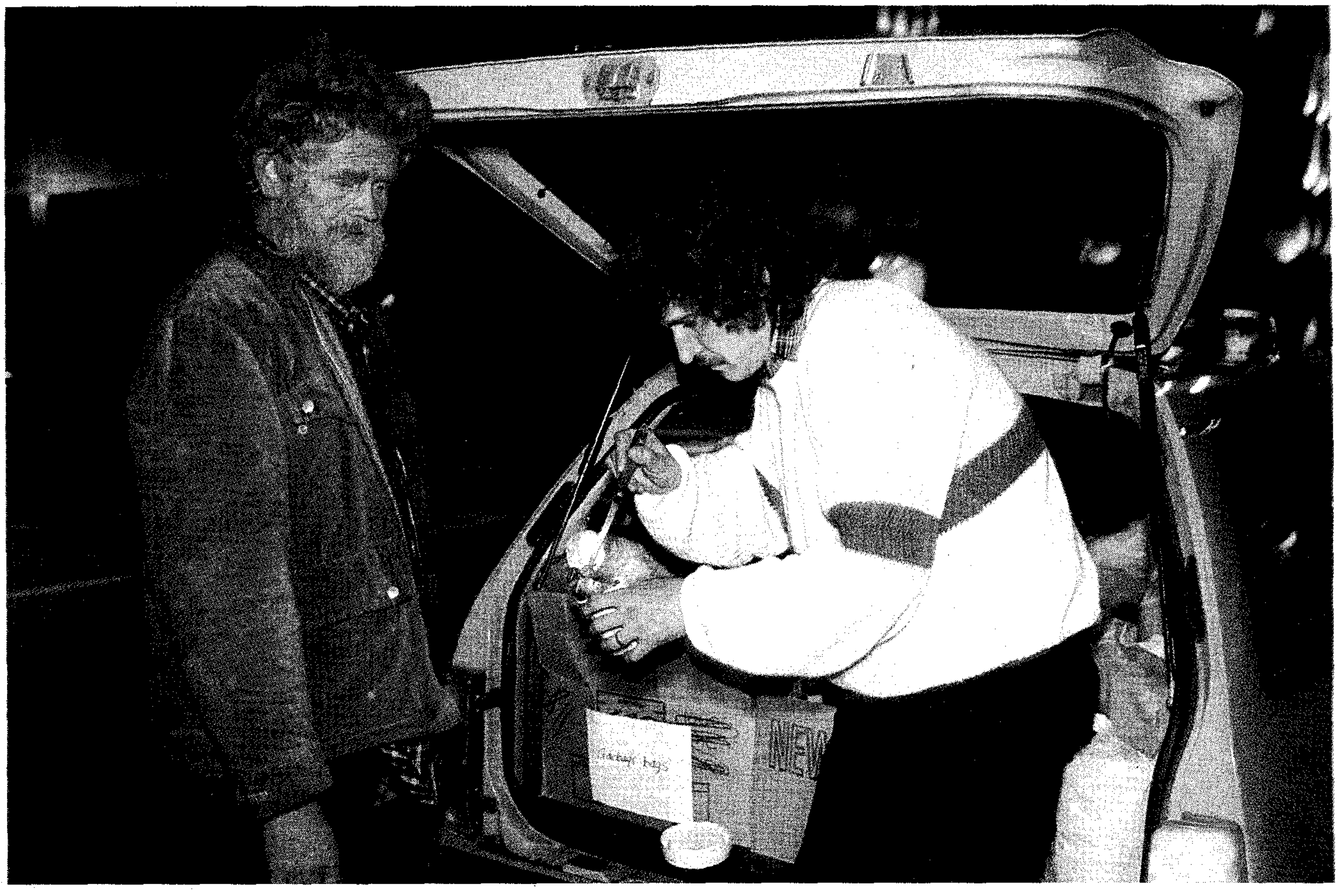
"It's really quite remarkable," says Beth Gorrie, administrative director of the Coalition for the Homeless, "for the head of a congregation in an affluent suburb to go to his people and say, 'Here's what we're going to do: We're going to climb into a station wagon in the middle of the night, and we're going to hand out blankets and hot soup to homeless people in Manhattan.' He's a super example of the difference one person can make."

Gilmore won't take credit. The idea for what he calls the "Midnight Runs" came directly from the homeless, he says. While volunteering at a soup kitchen, he saw how they would come in and ask for extra sandwiches to take to others who couldn't walk to the kitchens. So he began his runs to reach the people who fall outside the shelter system, as well as to bring people from his community to the homeless. "It would be immoral," he says, "to allow our people with a clear conscience to work in the city by day and then leave it at night in its configuration that everybody knows: the rich at the top, literally, and the poor at the bottom, in the corners, literally."

Gilmore has had a kind of fresh-air fund at South Church for the past six months. Every other week, up to five homeless people are invited to stay for the weekend, relax, do their laundry, take a shower at Gilmore's home, and contribute to *Voices to and From the Street,* the newsletter of the homeless.

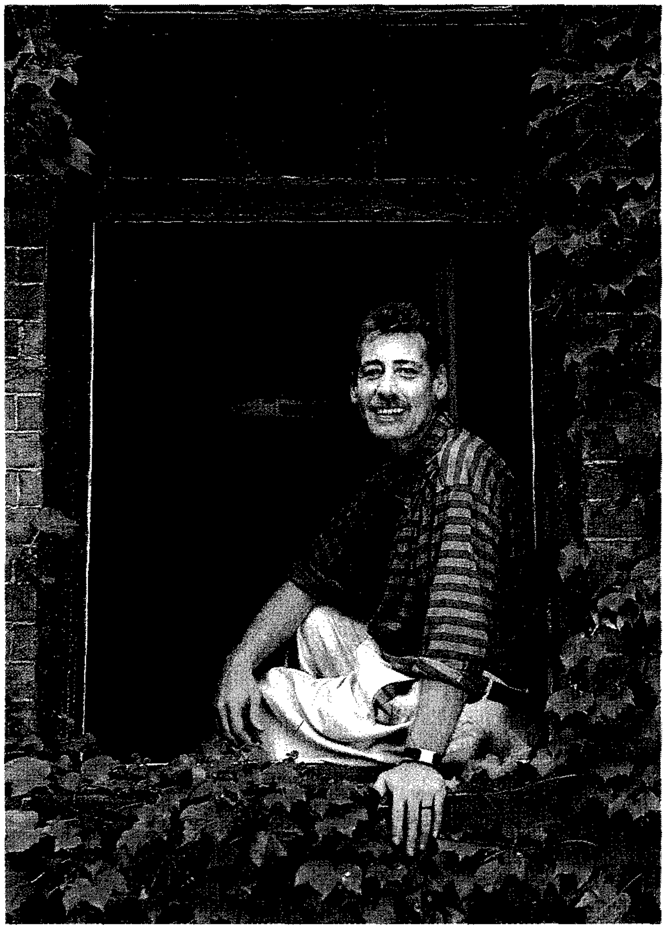
"With the question of plant safety and personal safety, it's a risky ministry to be involved in," says Cathy Talbot, an elder at South Church. "But the congregation as a whole is very supportive." On Reformation Sunday, in October, the homeless will be invited to give their own service. "What I have in mind," says Gilmore, "is to address the theme of a church reformed in such a way that the poor would be welcomed." And so they are, at Joe Gilmore's church.

BEVERLY DONOFRIO



KEVIN MADDEN

DESIGN FOR LIVING

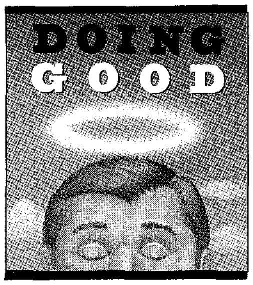


NOT LONG AGO, KEVIN Madden was worried about his first encounter with an AIDS victim. Though he'd been living in the city for several years, Madden, a successful fabric designer, had never met anybody with the disease. Then a friend persuaded him to volunteer as a "buddy" at Gay Men's Health Crisis. "My first meeting with a client was in a restaurant," Madden recalls. "And I was terrified that I would say the wrong thing."

At first, the meeting was awkward: The man had lesions on his face and hands, and he spoke loudly about being sick. "I was embarrassed about what the other people there would think," Madden says. "But then I realized, 'Who cares what they think? This man is dying.' I got over feeling embarrassed."

Since then, Madden, 43, has got over a lot of other things, experiencing the hardest parts of making a commitment. In going from ten or so hours a week as one of GMHC's 1,100 volunteers to becoming one of the organization's full-time office managers, he has given up both a longtime lover and his career as a designer. "It's very hard sometimes," he admits. "It becomes almost an 'us' or 'them' thing. There's 'them,' people who don't volunteer, and there's nothing wrong with that. And then there's 'us,' who believe that anything you can do to make somebody's life better, you must do. It can get very narrow-minded."

In his job, Madden goes about the business of separating the "us" from the "them." Each week, he interviews about 30 applicants who want to volunteer at GMHC. "The most important question I ask is whether or not they want to be a buddy, working directly with someone who has AIDS, spending time with them, cleaning their house, and making a real emotional commitment," he says. "If they say no, that's fine. We can have them help out with office work. But if people don't want to work directly with a client because they think you can get AIDS from a handshake or drinking from a glass . . . then I'd have to educate them."



He has no doubt that he's made the right move, but he still finds himself struggling at times.

"It's difficult for me to go out now and have a drink with design people," says Madden, who earns less than half of the $43,000 a year that he used to bring in. "Because all I want to tell them is my work with AIDS people, and it's boring for them. I'd rather go out with people who work here. We don't have to tell each other. We know already."

PETER BLAUNER

BETTE-ANN GWATHMEY

FOR THE FUTURE

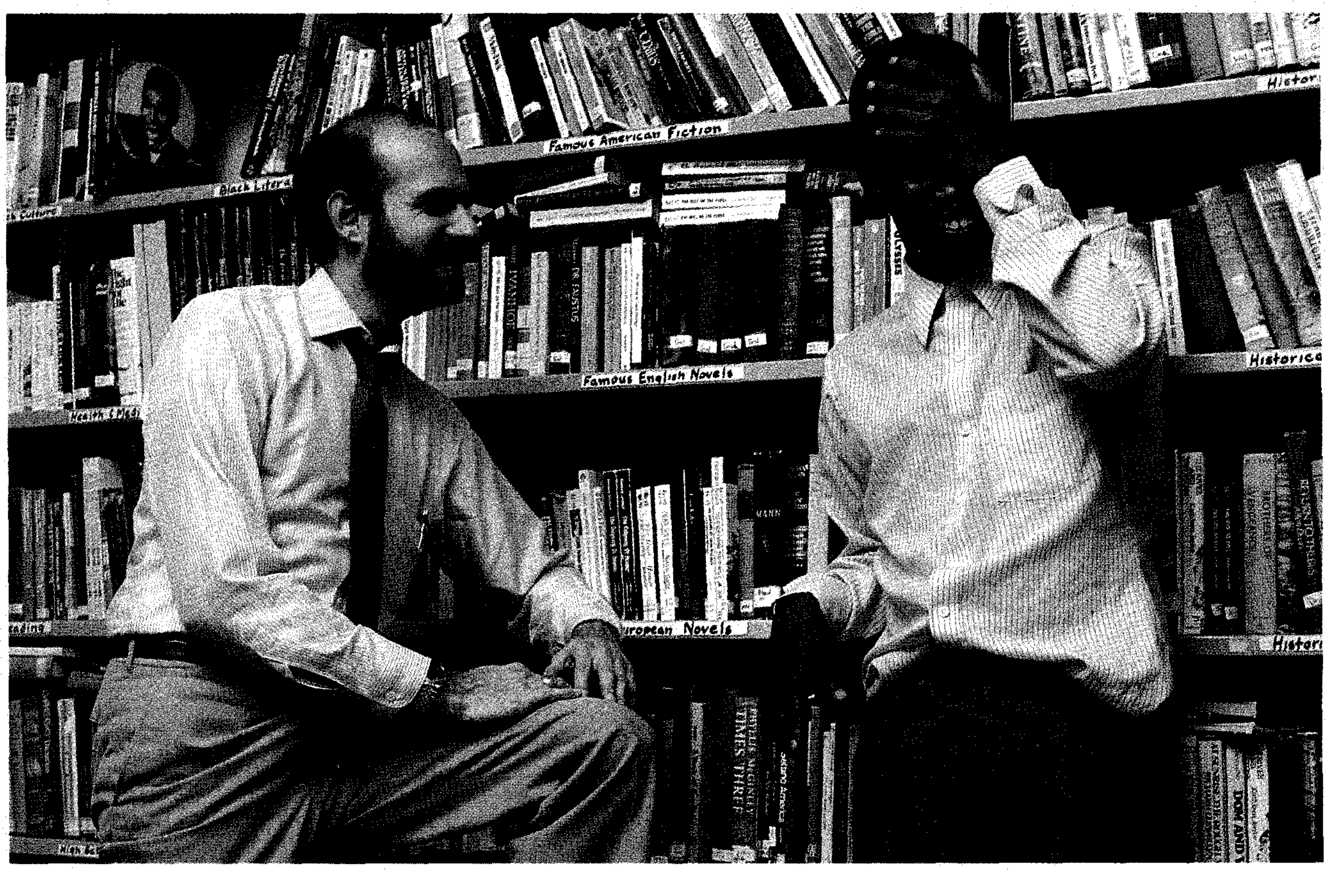
WHEN ROBBY STEEL called home from Exeter on Mother's Day in 1982, he was in the infirmary. The next day, he was in New York, and doctors were telling his mother, Bette-Ann Gwathmey, that her sixteen-year-old son had rhabdomyosarcoma, a childhood cancer.

To Bette-Ann and her husband, architect Charles Gwathmey, to Robby's eighteen-year-old brother, Eric, and thirteen-year-old sister, Courtney, and—most of all—to Robby himself, ultimate defeat was impossible. So while Robby underwent chemotherapy, he enrolled at the Collegiate School, cranked up his Grateful Dead tapes, kept at his writing, and won early admission to Brown. He never got there. On May 8, 1984, he died.

"You can't feel sorry for yourself," Robby had said, "because that wouldn't be fair to people who are sicker than you." Powered by that concern for others, Bette-Ann Gwathmey met with doctors at Memorial Sloan-Kettering Cancer Center two months after Robby's death and talked about raising $200,000 for a research fellowship. But when she got home and discussed

MARK CHINITZ

A QUESTION OF BALANCE



"ON WINTER NIGHTS, KIDS SHOW UP SHIVERING IN T-shirts, almost like in a Dickens story," says Mark Chinitz, recalling his experiences as a volunteer at Covenant House, the refuge near Times Square for people under 21. "Only these kids aren't sweet and innocent. On one bitterly cold night, Covenant House was more crowded than I'd ever seen. Here I was, a nice Jewish boy from Fair Lawn, New Jersey, in the middle of more than 250 street kids. All of them were tough-looking; some of them really *were* tough. But they patiently listened to a speech and went to bed without a fuss. It really sunk in that night how these kids, despite all the crime and drugs and sleaze of street life, were basically nice people."

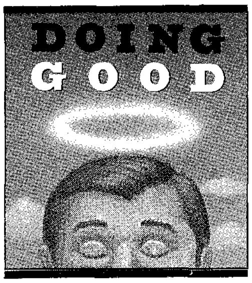
Chinitz, a 30-year-old associate at the law firm Weil, Gotshal & Manges, first learned of Covenant House through a solicitation in the mail. But he wanted to do more than just give money. "No matter how much money you throw at the problems of poverty, it will be personal relationships that break the chain," he says. "I wasn't interested in weepy-eyed sympathy—I wanted to help."

Chinitz has always loved working with young people. While at the University of Virginia, he volunteered at a ward for children who were seriously injured or terminally ill. And despite 60- to 70-hour workweeks at Weil, Gotshal, he was determined to find a few hours each weekend for volunteer work. "It's not that I don't like my work, but I was looking for a balance, a milieu as different as possible from the rarefied world of corporate law," he says. Covenant House seemed like the perfect opportunity. The crisis center, on 41st Street near Tenth Avenue, serves runaways, abused children, any young person in need. Although it was founded by a priest, Covenant House is not officially connected to the church; it runs group homes and crisis centers for children throughout the world—the largest network of its kind.

After some training and supervision, Chinitz began working Sunday afternoons and evenings at the Times Square–area crisis center. He served meals, helped clean up, showed movies, handed out clothes, and escorted youngsters to hospitals. "When a kid would discover I was a volunteer—that I *wasn't being paid*—his attitude would change," says Chinitz. "Money is something these kids don't have, something they respect. On the street, there'd have to be a catch, but inside Covenant House, a place they trust, they believed that I cared about them."

Eventually, Weil, Gotshal let Chinitz do *pro bono* legal work for Covenant House, whose overburdened legal department was eager for help. Figuring other lawyers at the firm might be interested, he drafted a memo to its *pro bono* committee suggesting a pool of lawyers be established to take on cases from Covenant House. Ordinarily, casework is assigned, and such volunteer pools had failed in the past. But the committee embraced the idea, and the pool has been an enormous success. The program has even helped attract law students whom the firm is trying to recruit.

"I think I would get bored and frustrated if I worked full-time at Covenant House," Chinitz says. "But when I go, I'm able to give a few kids some genuine attention. And when you see the positive results, with a kid coming back and thanking you for being there and talking things out with him, it can be exhilarating." HOWARD KARREN



it with her husband, she realized that their wide circle of friends might be able to do even more. So a board of trustees was formed, with film producer Stanley Jaffe as chairman, and a bigger goal was set: $1 million, raised over five years, to endow a laboratory for pediatric-cancer research at Sloan-Kettering.

In January 1985, the twelve board members of the Robert Steel Foundation mailed 1,000 letters to friends; when the pledges came back, the foundation had its $1 million. Gwathmey pressed on. For the 1985 benefit, her 50 committee members slipped personal letters into 1,500 invitations; to Gwathmey's surprise, 1,800 people bought tickets, and brought $600,000 into the foundation. Her goal for this year's benefit, the October 30 premiere of *The Mission,* is relatively modest—but only because the Ziegfeld Theatre seats just 1,150.

With $2 million already raised, Gwathmey—who has typed every letter herself until now—is finally hiring a secretary. She needs one: The foundation aims to raise $1.25 million to endow a chair in pediatrics at Sloan-Kettering. "I feel a need to make the same effort Robby did," she says. Stanley Jaffe reads the foundation's fund-raising successes differently. "This is a *very* personal charity, led by the bravest woman I've ever met," he says. "And that touches a *lot* of people."

JESSE KORNBLUTH

GEORGE MARTIN

ENDLESS LOVE

IN AN NFL CHARITY SPOT, New York Giants defensive end George Martin wore casual clothes and sat surrounded by smiling disabled children. Bright music played in the background, and Martin talked about how the children "need to be listened to . . . and need lots of love." Then the spot ended, the Giants game returned, and Martin was wearing fifteen pounds of armor and doing his best to take someone's head off. He was right at home in both roles.

Perhaps because the spotlight seldom finds them, the men who work in the trenches of the NFL are often reflective and mild. When Martin talks about his need to help other people, he's so calm it would be easy to miss his passion—if it didn't take him a half-hour just to list all the charity work he does. In his twelve years with the Giants—he's the team's senior member—Martin, 33, has set the NFL record for most touchdowns by a defensive lineman and has the most quarterback sacks of any lineman on the team. He may also hold the league record for most hospital visits: Over the years, he's stopped by to see some 2,000 children in a dozen or so hospital cancer wards, intensive-care units, and burn centers. He takes along souvenirs and superstars like Lawrence Taylor, but mostly he sits with the children and does his best to cheer them up.

Martin has organized and attended fund-raisers for a number of groups that support disabled or terminally ill children. He has raised money for a senior-citizens' center in his hometown. During the Giants training camp, most players use the time between workouts to crawl under a rock and die. One year, Martin used the time to travel to a nearby camp for handicapped children and help run a special olympics. He has won the Giants' humanitarian award seven years in a row.

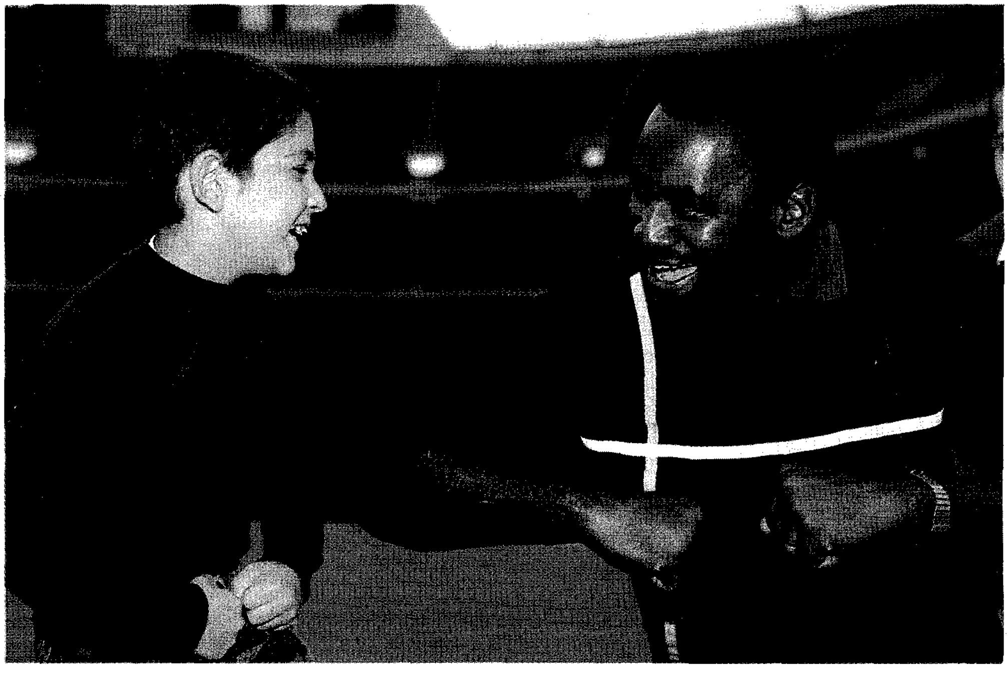
A born-again Christian, he's the team's chapel leader, drug counselor, and representative to the NFL Players Association. He organizes Sunday services and leads pregame prayers, helps players find treatment programs, and furthers his teammates' interests during bargaining sessions with the owners. He has also organized a program to help Giants players work toward college degrees.

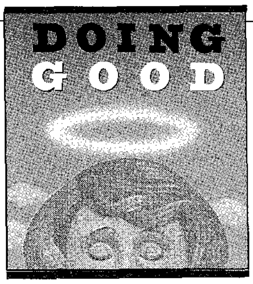
"Football work, charity work—it's all one big ball of commitment to me," says Martin, sitting in a steaming sweatsuit in the middle of 76,891 empty Giants Stadium seats. Martin and his team are about to leave for Los Angeles, where they will play (and beat) the Raiders, among the least charitable teams in the league. "It's just as simple for me as getting up and breathing. So often, we as professional athletes receive so much from society. I have a very strong individual commitment and desire to giving something back."

When Martin talks, Vince Lombardi meets Gary Carter. But behind the welter of words lies deep feeling.

"It really hurts when you visit one of the wards and one of the kids isn't there," he says, tugging at his mustache and looking up at the cheap seats. "That has happened. At first you say, '*Golly,* there should have been something more I could have done.' But when you put things in total perspective and the doctor says, 'Hey—he's passed away, but the time he spent with you really brightened him up,' that makes you feel good, and it makes you more committed to the cause."

ERIC POOLEY





OUR LADIES OF *Charity*

Are Galas the Only Way?

BY ELLEN HOPKINS

SAKS DUSTED OFF THREE OF ITS ten floors the other night and threw a party. A red carpet was unfurled and guests were greeted with a marching band and favors of automatic cameras. After cocktails, Oscar de la Renta, Bill Blass, Geoffrey Beene, Adolfo, Mary McFadden, and Carolina Herrera presented a fashion show (guests got a chance to try out their gifts). A sit-down dinner for 770 was served on tables adorned with orchids emerging from lumps of red lava; between courses, people danced to a six-piece orchestra that was set up near the escalators. It was the sort of party that had such names as Mrs. Milton Petrie, Mrs. Thomas Kempner, and Mrs. William F. Buckley Jr. on its invitation. It was the sort of party where women are known by their married names; these are *ladies,* not women—ladies who will never be addressed as "Ms." It was the sort of party that is guaranteed extensive coverage in *Women's Wear* and the *Times.*

It was also the sort of party that raises money—over $100,000, in this case. Of course, the food, liquor, and entertainment (not to mention all that red lava) didn't come cheap. Saks won't reveal the final tab, but other than the $17,500 the store took to help defray expenses, every dollar raised was divided among six charitable or cultural institutions—the American Cancer Society, the Humane Society, Just One Break (JOB), Memorial Sloan-Kettering, the New York City Ballet, and the Hospital for Special Surgery.

Lavish charity events have received a good deal of criticism in recent months, since Felix and Elizabeth Rohatyn questioned the seemliness of spending enormous amounts of money on a party. After all, wouldn't that money be better spent on the charities themselves? And isn't there something just a bit off about the notion of tucking into a five-course meal with champagne to raise money for the hungry and homeless?

But the people who arrange these events argue that lavish parties are the only way to wring contributions from the rich. American Ballet Theatre raises a

THE SAKS PARTY RAISED OVER $100,000 FOR SIX CHARITABLE OR CULTURAL INSTITUTIONS.

PHOTOGRAPHED BY JAMES HAMILTON

Evening & Dress Collections

"Other than holding a gun to someone's head, there's no better way to dig out the money than by throwing a party," says Pat Buckley.

quarter of its fund-raising budget through galas. Projects Plus, a professional fund-raising group that handles Memorial Sloan-Kettering, estimates that eight out of ten people at certain events wouldn't normally give to that charity.

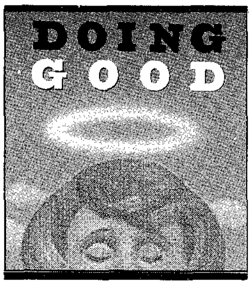
"Though I think they're in the minority, there *are* ladies who come to the parties simply because they want to see the biggest names, the prettiest dresses, the most expensive jewels—not because they care about that particular cause," admits Mrs. Thomas Amory, former chairman of the American Cancer Society. "And that's all right. At least we're getting their check."

"Show me a better way, and I'll do it," says Pat Buckley, who has been chairman of the Metropolitan Museum's Costume Institute Ball for the past nine years. "Other than holding a gun to someone's head, there's no better way to dig out the money than by throwing a party." She recently tried to raise money for an AIDS hospice. "I sent out ten personal letters to friends who have a great deal of money, asking them to give," she says. "And of those ten letters, I have got exactly one sizable donation. If I threw a party, it would be a very different story indeed."

"I look at it like a business," says Mrs. Charles Dana, former chairman of JOB, which last year raised $335,000 for the handicapped with its Feather Ball. "I will not work on a party that doesn't give at least 70 percent of the gross to the charity.

"And I've been so lucky," she adds with a serene smile. "About 90 percent of the events that I do I've been able to get underwritten. That way, every single penny goes to the charity."

THERE'S SOMETHING RATHER INcongruous about the vocabulary these ladies use to describe their charity work and the nature of their end product. "Underwriting," "balance sheets," and "what the market will bear" can be heard amid discussions on whether red-snapper seviche is getting a bit tired as an appetizer. These are society ladies, ladies who, for the most part, do not have paying jobs. "People think, Oh, *charity* work," says Mrs. Joseph Missett III, president of the Women's Board of the Boys' Club of New York, making a pooh-pooh face. "But I've got a job—I just don't bring home a paycheck. I feel like I could go out and run General Motors tomorrow." (Perhaps she could: The Boys' Club last year was able to raise over $900,000 through its parties alone.)



A few of the ladies attach their names to charitable committees and never lift a finger. But the majority work at fund-raising as though it were a full-time job. "Turn off the volunteers for one day and see what happens to the museums, to the hospitals," says Carol Lurie, executive vice-president of the New York chapter of the Juvenile Diabetes Foundation—which raised $500,000 with a single dinner at the Pierre last month. "This city would stop dead in its tracks."

Mrs. Ezra Zilkha has been chairman of the Metropolitan Opera's special events for the last three years. A tiny, elegant woman with the faint hint of a French accent, Mrs. Zilkha is known for saying she'd rather not get involved with an event unless she thinks she can clear $1-million. "It's all a question of marketing your product," she says demurely over tea at the Carlyle. "If your party is well packaged, you will sell it." The centennial celebration for the Met three years ago must have been reasonably well packaged—$1.2 million was raised by the gala. "That," says Mrs. Zilkha modestly, "was *extremely* satisfying."

Though it may sound like fun to figure out a theme, plan a menu, put together a guest list, choose the music and flowers, and make seating charts, the ladies say it's often little better than drudgery. Three people familiar with Pat Buckley's charitable activities describe her as a "workhorse." While she claims to enjoy her own benefits, Mrs. Buckley says the best time of all is the next day, "when you count all the glorious money." It takes her almost a year to plan the Costume Institute Ball.

"The ladies who put these parties together," says Aileen Mehle, who writes her society column under the name Suzy, "are galley slaves."

Cutting corners is the hardest work of all. "I get as much glitz as cheaply as I can," says Mrs. Buckley. "I prostrate myself before fabric merchants; I've dragged myself to the South Bronx to look for deer heads" (for the Man and His Horse Ball at the museum, two years ago).

"Printed sheets are the best thing that ever happened to charity," says Mrs. Amory, and she's only half kidding.

"Once the manufacturers got away from basic white, suddenly you had a source of pretty, inexpensive tablecloths."

But after a certain point, they say, costs simply can't be kept down—not with the sort of people being invited, or at the prices being charged. "No one's going to come back year after year if it's white folding chairs, white tablecloths, and a bud vase," says Chris Giftos, head of social events at the Metropolitan Museum, which drew close to 2,000 to its Costume Institute Ball last year. "These people want to live in a fantasy for a few hours, not a cafeteria."

"People complain—oh, my God, do they complain," says Nan Kempner, who last May raised over $350,000 for ABT in one night. "The prosciutto curls or the salmon turns a funny color and you hear about it. If people have spent $1,000, they feel their prosciutto shouldn't curl."

Figuring out how much to charge for an event can be a tough marketing decision. Ticket prices vary widely: The Saks event was a mere $150; the Public Library's seventy-fifth anniversary "Jubilee" cost up to $2,500 a person. "You have to know what your product is," says Mrs. Dana. "You look at what the market will bear."

Sometimes, pricing can be a personal matter. Two days after the Saks event, the American Cancer Society honored Mrs. Amory with a benefit performance of *Me and My Girl.* Tickets for the show and dinner were $250—cheap by charity-circuit standards. The reason: Mrs. Amory had already asked her friends to shell out for the Saks gala (she was a co-chairman for that party). "I didn't want my friends to feel they had to pay $1,000 just to come and say hello," she says.

ALL THE LADIES KNOW ONE another, and most are intimate friends. It's a world of connections: When I was introduced to one of the charity ladies, she commented that there had been a Hopkins on the *Mayflower.* "Tell me, dear," she said, "was that your line?" (It wasn't: We stayed in England a little while longer.)

Most of the ladies are on the boards of more than one charity; many have traded jobs back and forth over the years. "I—and everyone else under the sun—have been chairman of JOB," says Nan Kempner. The greatest danger, they say, is in belonging to too many. "One doesn't want to spread one's name too thin," says Mrs. Kempner.

Going to charity events is the way they socialize. During the fall season, it's not uncommon for them to go to four parties a week. The men do not always relish this. "Women have the upper hand in this game," says Charles Dana, who is involved in charity work himself (he heads the Alcoholism Council of Greater New York). "Charity events are the only place women have to exhibit their wares. The men all bitch about it—how can it be fun for us? We don't get to put on new finery; we wear the same old thing night after night. But how else do you propose to raise money?"

It's an informal club with certain unspoken but respected rules. (The Rohatyns have clearly broken those rules. Everyone admits to being bored by certain events, but criticizing the concept of the charity ball is a definite no-no. Nobody was willing to speak on the record about the Rohatyn incident, but the sentiments ranged from "most unfortunate" to "disgusting.") One of the rules is that you support your friends' charities. And that means going to their parties.

"I'm afraid a lot of this is bribery," says Nan Kempner. "You come to my party, and I'll come to yours."

The success of an event depends almost completely on who is on the board; the choice of chairman, in particular, is crucial. "One has one's following," says Mrs. Kempner.

"If you look up and see Jackie and Brooke," says Aileen Mehle, "you know you've come to the right place. A lot of it is snob, but then, so much of life is."

The ladies do take a professional pride in their parties. "It's their necks sticking out," says Chris Giftos. "When the columns come out in *Women's Wear* and the *Times*, their names will be the first ones you see. And you're only as good as your last job."

Mrs. Milton Petrie is a relative newcomer to the charity-ball game. She's also an extremely successful one—the New York Hospital cabaret benefit two years ago was one of her earlier efforts. It raised over $1 million. "Every morning she was calling me with $15,000 to $90,000 contributions," says Budd Calish, who helped orchestrate the event. "She was going to show her husband she could do a good job. And she did."

When the five designers featured at the Saks event were asked to pick the charity they'd like to benefit, Mrs. Amory admitted feeling quite flattered that three of them "wanted cancer." She said yes to Adolfo "because I wear him 90 percent of the time."

A spirit of competition is inevitable. "We always look at each other's parties," says Mrs. Dana. "It's like walking into someone else's home—you can't help but notice the decorating." When Nan Kempner is asked if she has ever envied a party, she blurts out, "I wish *I'd* thought of New York Hospital's cabaret."

The quest for the new sometimes results in parties that cross the boundaries of silliness. Patrons of the newly created Blood Cancer Foundation will have a variety of items named after them in a memorial dollhouse. For $5,000, your name is inscribed in a dollhouse frieze; a mere thousand allows you to endow a miniature piece of furniture (it isn't clear whether you get to choose if it is to be an armoire or an occasional table). And if you spend $15,000, an entire room is named after you. Veterans of the charity circuit generally steer clear of such gimmickry—and they probably know what they're doing. The foundation recently threw a come-as-your-ancestor ball, and it drew a most peculiar crowd. When a heavily rouged blonde who'd been poured into a red satin gown made her entrance, a man stage-whispered, "Ah, I see Belle Watling's arrived."

"You want to do something new and fun," says Mrs. Dana, "but you need tradition as well. You shouldn't risk turning off the Old Guard."

OVER THE YEARS, THE LADIES have learned what does and doesn't work. Late, late parties are almost guaranteed to fail—the men don't like them. So are tea dances. And while fashion shows are often put on, they can be a risky proposition. "I've seen men go stark raving mad after ten minutes of it," says Mehle. "All those models going up and down, up and down."

"I hope to God I don't have to go to another charity fashion show," confides

THE PLACE TO BE SEEN

"If you look up and you see Jackie and Brooke," says Aileen Mehle, "you know you've come to the right place."

HELPING THE LITTLE GUY

"The institutions that have the capacity to throw these events could adopt a smaller charity that's having a hard time getting by," says Rohatyn.

Nan Kempner. "I swear I'll shoot myself if I do." (Fortunately, she did not appear to be packing a pistol the following night at the Central Park Conservancy party: Calvin Klein presented his fall collection during cocktails.)

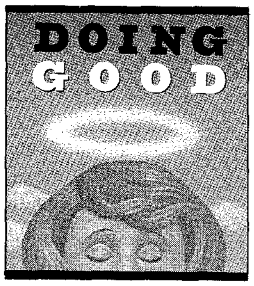
The size of the party can also determine whether it clicks. Obviously, the more tickets sold, the more money made, but the ladies say it may be prudent at times to restrict the numbers. Otherwise, certain people with deep pockets may never return. "If it's the Plaza, nothing more than 400," Mehle says decisively. "All they do then is mill, mill, mill. It makes me want to break out a machine gun."

Seating, the ladies agree, is one of the most difficult tasks of all. Because the success of the party depends on the people, just *who* is to the right and left at dinner is of the utmost importance. "So many parties are dull, dull, dull," says Mehle. "The only thing that can save them is if you're between two attractive, funny men."

The Saks event required color-coded table maps that looked like an outline for the invasion of Normandy. The party planners communicated by walkie-talkie until everyone was safely in a chair. People who've worked with Pat Buckley say that she is a "brilliant seater." There are myriad theories on the proper mix at a table, but everyone agrees that it's crucial to have at least one person under 35 per twenty square feet.

"We need the young people to brighten things up," says Nan Kempner. "It shouldn't be all old bagatelles like me."

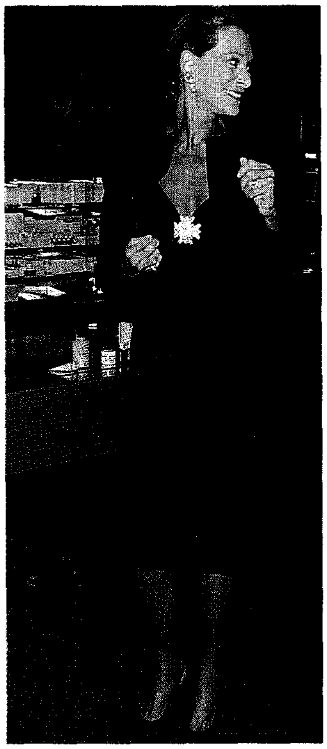
Most of the big benefits have tiered pricing—one level for the adults and one for the "juniors" (the 35-and-under crowd). According to the charity experts, discounting is worth it. "Beautiful young people change the whole tone of your party," says Budd Calish. "It's not as though men my age are going to rape them. They're just a necessary part of your décor." At a benefit for cancer, as a bevy of bare white shoulders passed by, a satyrish old man said appreciatively, "Half-naked girls, *that's* what I like to see."

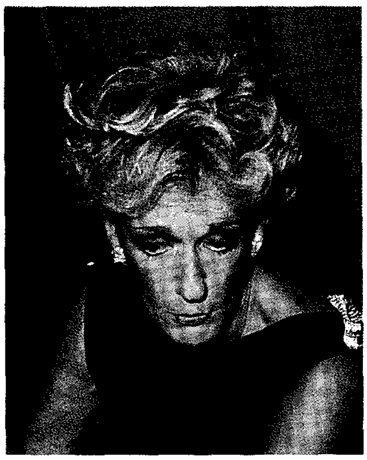


Party favors, oddly enough, can be wildly popular. "Anyone who could pay $500 for a dinner could afford a miniature bottle of cologne," says professional fund-raiser Mira Sheerin. "But people get very upset if the favors run out."

And guests at the Saks party *were* quite taken with their cameras. As people filed in to dinner, one couple began to argue heatedly about the gift. "Look, Katie," the man said. "Nobody *stole* your camera. We'll get you another one, okay?"

"All right," muttered an onlooker, "nobody leaves this room."





PAT BUCKLEY (ABOVE), CHAIRMAN OF THE MET'S COSTUME INSTITUTE BALL, IS CONSIDERED A "BRILLIANT SEATER"; NAN KEMPNER (LEFT) RAISED OVER $350,000 IN ONE NIGHT.

THERE IS SELDOM ANYTHING during the course of a charity evening to remind you of why you're there. Speeches, slide shows, and promotional literature are a rarity at the major fund-raisers. Conversation centers on almost anything other than disease. At one recent benefit, a woman confessed to feeling quite dowdy amid the fresh finery. "Look at me," she said with chagrin. "I'm in a three-year-old Dior!" Things like that matter at charity events.

Another woman entertained her table companions with a gripping tale about how she had attempted to smuggle a $2,000 dress through Customs. "They strip-searched me at Kennedy airport!" she said, and everyone gasped at the thought. (The dress was now safely on her back.)

But, the ladies say, these are *parties,* not symposia. "It's a sad fact of life," says Carol Lurie, "but if you give an open meeting and say, 'Please help us raise $100,000 for diabetes research,' nobody's going to come. But throw a terrific party . . ."

There's also the question of good taste: Just how does one acknowledge the purpose of the benefit without becoming grotesque? "It has been suggested that when you raise money for retarded children, you should have a table of these children to look at during the event," Sheerin says. "I don't think that is so nice."

And, as Susan Golick, founder and director of the SLE Foundation for lupus, points out, having a party can be good therapy. "Maybe the reason we try to have fun events is that having lupus isn't very much fun," she says. Golick has lupus herself: "People die of this disease; it's a terrible thing. I don't see anything wrong with having a good time for one night while we're trying to raise money to find a cure."

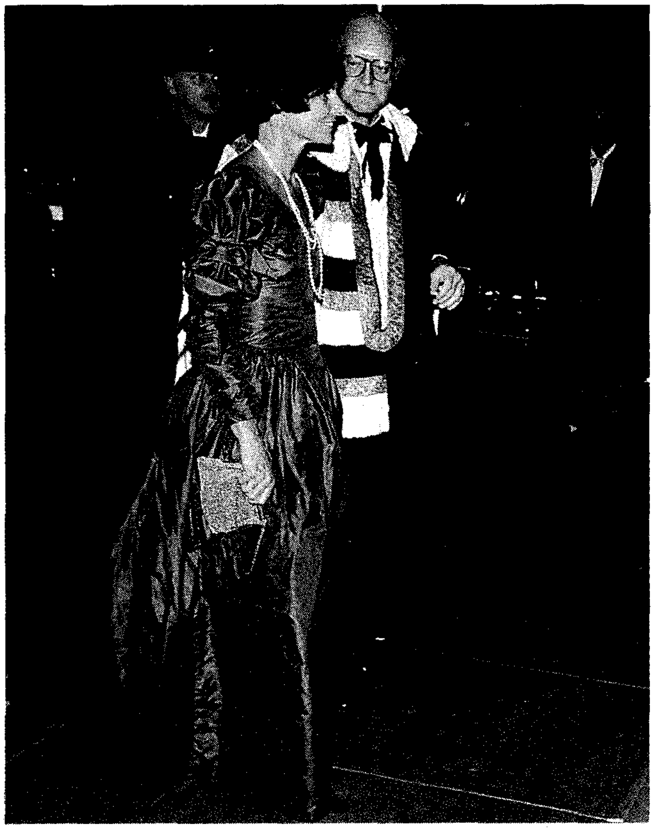
Golick *does,* however, see something wrong with putting orchids on the table at a benefit. "I think it's offensive," she says. "That money should be coming to the charity. I'd love to wrap a room in silk, but the money would be better spent on research. And I don't care if it's all donations."

The fact that the flowers may be donated or that the entire evening may be underwritten doesn't impress Felix Rohatyn either. "It's the same thing," he points out. "Money's money. There's a relatively finite number of charity dollars out there. It just seems to me that some of these events could be rethought."

The ladies argue, however, that the corporations that underwrite these events aren't going to give out of the goodness of their hearts. "I'm afraid that we live in a very commercial society," says Mrs. Zilkha, who was responsible for Chanel's underwriting of the Met's opening-night gala last year—which cost $750,000. "But you can take advantage of that. A company that is in luxury consumer products gets an *enormous* amount of visibility from underwriting."

The story is the same when it comes to donations from caterers and florists. Sean Driscoll, co-owner of Glorious Food, regularly cuts his usual prices for the many charity events he caters. "Philanthropy is part of my business," says Driscoll. "Face it: This is a very effective way for me to advertise. And it's a nice way, too."

"These galas help so many people," says Mrs. Zilkha. "Where would all those lovely young actresses and actors that Glorious Food employs as waiters be if they couldn't work at a charity ball? What would the fashion industry do if women didn't have to buy wonderful dresses to wear to them? Charity stimulates our economy."


AN "ANCESTOR'S BALL" WAS TOO GIMMICKY FOR SOME.

"Events *have* become more expensive," says Pat Buckley. "But so has lettuce."

One of the solutions that has been suggested from time to time is the phantom ball: People are asked to donate what they'd normally spend on a party—for the privilege of *not* struggling into their evening clothes one more time. Most of the ladies have tried phantom balls, with limited success. "There's this myth that people will pay to stay at home," says Mrs. Buckley. "No, they will not."

"People bitch and they moan, but they really do want their parties," says Nan Kempner. "God knows why, but they do."

ONE OF THE REASONS events have become so lavish is competition. It is possible during the fall season to go to a benefit (sometimes several) every weekday night. The ladies have had to resort to bigger and better parties to lure people to *their* particular charity.

Competition between charities was at the heart of the Rohatyn controversy earlier this year. "The large institutions that have the capacity to throw these events and raise a good deal of money could adopt a smaller charity that's having a hard time just getting by," says Felix Rohatyn. "A program for unwed mothers could easily live off a very small percentage of the profits that the larger charities are pulling in."

"I think that's a very difficult proposition," says Mrs. Vincent Astor, the honorary chairman of the board of the New York Public Library. "The large institutions need every penny they can get. And when people give to the library, they don't want their money to go someplace else."

The SLE Foundation raised only $100,000 on parties last year. Susan Golick believes she could make a lot more if she had a society board. "But it isn't easy to attract these people," she says.

"It *is* hard to establish a new charity," admits Mrs. Missett. "It's just like starting a new business. You need to build a clientele. That's the marvelous thing about parties. Maybe they are frivolous, but besides the money you're raising, you're attracting new blood."

And publicity. Two days after the Central Park Conservancy party (which raised $100,000 for the restoration of the Pulitzer Fountain outside the Plaza), the *Times* ran a half-page story on the event. An ad of that size for the Conservancy would have cost almost $14,000.

The Holy Apostles church in Chelsea runs the largest soup kitchen in the city (it feeds over 800 every weekday). The Creo Society, a fashionable organization of charity-minded people, wants to organize a benefit for the kitchen next year. Until now, Father Bill Greenlaw's fund-raising efforts have not gone beyond offering an annual soup-kitchen dinner for interested donors.

"I suppose it isn't the best way to attract the Junior League–type element," he concedes with a smile. "Having a ball for a soup kitchen, though, does create a certain . . . static. But if it takes throwing a big party to feed the hungry, well, the Episcopalians have always been known for that."

'PARTIES MAY NOT ALWAYS be the most efficient way to raise money," says Mira Sheerin, "but they are still the most personal, the most *human* way of doing it. There have been criticisms about the motives of the people who give these events, about the people who go to them. But is it really so bad to get some advantage out of doing good? That's life."

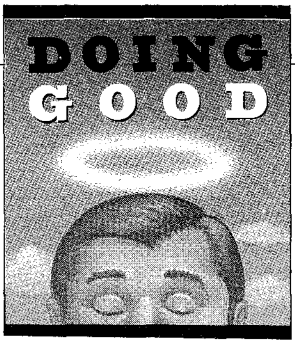
The motives *do* vary. "It isn't all from the heart," says Charles Dana. "When the so-called *nouveaux riches* move here from Peoria and they want to meet some of the nicer people, this is what they do. They make social contacts through charity. I may sound cynical, but it's fashionable to give. Charity couldn't get along without that element."

And the charities know it. As long as the newcomer is willing to give—either time or money—acceptance is guaranteed. "Money shrieks," says Mehle. "Charity is a fabulous climbing tool."

Most of the ladies, however, seem to do the work because they believe in their particular charity. "I don't have hundreds of thousands to give to the Met. I wish I did," says Pat Buckley. "But I do have the time—and the love. And because I don't have a nine-to-five job, time is my gift."

Women of a certain age with energy and talent find the work especially rewarding. "It takes a lot of my time," says Mrs. Petrie. "But I must admit, when summer comes and there's nothing left to plan, I think, My heavens, nobody needs me anymore! I'm worthless!" she says with a self-mocking laugh. "When your children have grown, when the nest is empty, philanthropy fulfills all kinds of needs."

And the wonderful thing about organizing parties for charity, says Mrs. Amory, "is that you can start out as a housewife who doesn't know the first thing about business and *still* make a significant contribution to society." ■



How to HELP

A Guide to Volunteering

BY AVA PLAKINS

TOBY FINNEMAN, a copywriter and vice-president of the advertising firm Cunningham & Walsh, started reading to the blind at the Lighthouse three years ago. "I read textbooks or professional journals to people who need my eyes," she says. "Before I started, I was all puffed up with my own sense of charity. But once I began, I realized it's a *privilege* to give to someone without expecting anything in return. Especially because I'm single, I had the need to do something that wasn't just for myself.

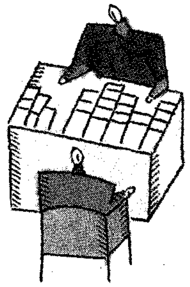
"So many New Yorkers are alone and living for themselves. You make your salary, you go to Bloomingdale's, you become like Imelda Marcos—all possessions and no purpose. Reaching out gives you a sense of purpose. People who volunteer are looking for something outside the small circle of their own wants and needs."

"It used to be that volunteers were do-gooders or people with a lot of time on their hands," says Patricia Olshan, co-director of the Yorkville Volunteer Center, a referral agency. "Now there are as many reasons for volunteering as there are volunteers." Some people are still motivated by altruism; others are bored with their jobs. Many just want to meet people. If there is anything common to the reasons for volunteering, it is probably that people need to feel needed. "That's especially true in New York, which attracts dreamers from other places," says Marcia Stein, executive director of Citymeals-on-Wheels. "Many of them have left behind families and friends, and they miss them. When you volunteer, you make an investment in the city, and it feels much more like home."

Whatever the volunteer's motive, agencies are really looking for only one thing: a sincere desire to help. Most agencies will screen prospective volunteers to make sure they have come to the right place. They will also train them to do whatever is necessary. Indeed, a volunteer should wonder about the importance of any skilled job that does not require screening or training. "It's a measure of how much respect the agency has for the client and for you, the volunteer," says Caroline Stewart, coordinator of volunteers for the Federation of Protestant Welfare Agencies.

If none of the jobs described here interest you, or if you have no idea what you want to do, make an appointment with one of the referral agencies listed. Many volunteers arrive at these agencies with nothing but motivation; the staffers know how to match the seekers with a job worth doing.

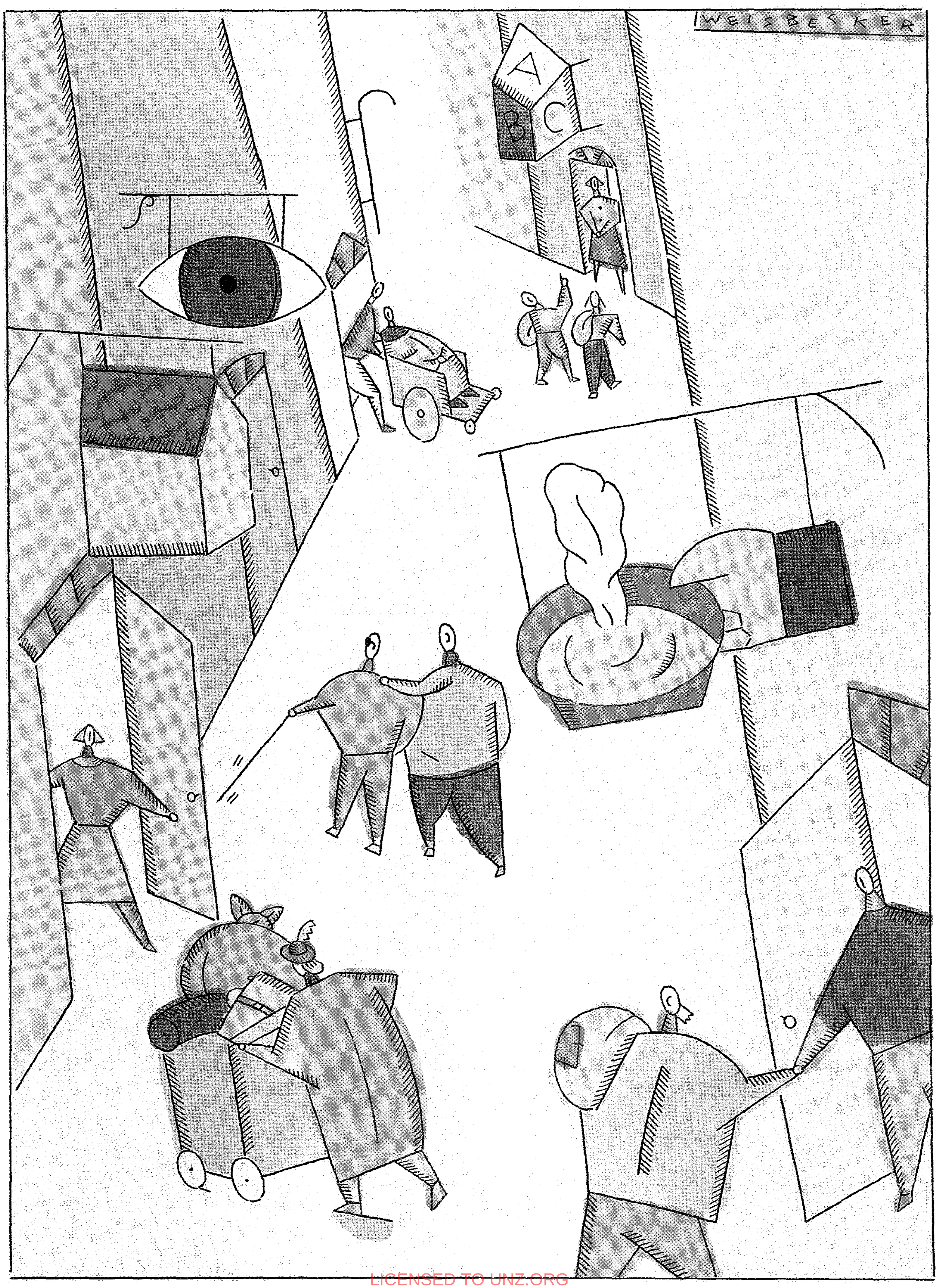
Keep in mind, too, that the following list is just a small sampling. There are thousands of helping agencies in this area, and no list can be exhaustive. Many smaller agencies that can use volunteers have not been included here because they lack the facilities and personnel to deal with a large number of phone calls. And those agencies that require any religious affiliation on the part of volunteers or recipients have been excluded.



PLACES TO START: REFERRAL AGENCIES

ACCORDING TO EXECUTIVE director Winifred L. Brown, the **Mayor's Voluntary Action Center** (61 Chambers Street, 566-5950) is the largest volunteer clearinghouse on the East Coast. On any given day, it has a list of 10,000 job openings in nearly 5,000 public and private nonprofit agencies.

ILLUSTRATED BY PHILIPPE WEISBECKER


WEISBECKER
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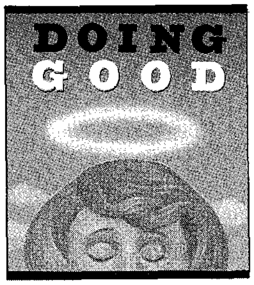
THE LIMITS OF KINDNESS

Those volunteers who work with the homeless know that they cannot solve the problem. But without their help, the homeless would be much worse off.



The center can place almost anyone in any kind of work. MVAC also serves as a broker for those who want to donate clothing, furniture, household items, but don't know how. "Many companies call us when they're redecorating their offices," says Brown. "You're sitting on an Avon Company couch, for instance." If your office gets extra theater tickets, books, or passes to the ball game, call MVAC. "We'll know exactly what to do with them," Brown says. MVAC itself can use volunteers, either for placing others or for special projects. For instance, the agency is now working on part two of *FAMIL,* a guidebook on what to do when a family member is arrested.

THE **Yorkville Volunteer Center** (356 East 88th Street, 427-5754) places volunteers with over 300 agencies in all boroughs of the city. "Very often, people who come in here don't know what they're interested in," says Patricia Olshan. "But after we talk to them a while, we get an idea what their interests are, and we go to our treasure chest of jobs and pull a few ideas out." The volunteer usually visits three or four agencies and chooses the one that suits him or her best.

United Way of Tri-State (99 PARK AVENUE, at 40th Street, 557-1059) is made up of 38 local United Way partners, each in touch with its own set of member groups. The Greater New York Fund, for instance, works with over 400 agencies; there are 1,700 agencies in the Tri-State group. United Way will pass volunteers on to one of its member groups or to another referral agency.

Catholic Charities (1011 FIRST AVENUE, at 55th Street) runs many helping programs. It is best to call each of them directly. The Holy Name Center for Homeless Men (18 Bleecker Street) is a drop-in center that provides homeless men with showers, food, and a mail center. Call Monsignor John Ahern (226-5848). For other work with the homeless, call Sister Karen Kunkel (431-9057). Women who would like to visit lonely people in hospitals or nursing homes should call May Garvin (371-1000) and ask about the work of the Ladies of Charity. The St. Vincent de Paul Society, organized at the parish level, makes home visits to the needy; call Vincent Reilly (755-8616). Teens and adults who would like to help in family and community anti-drug abuse activities can work in the "Drugs, Alcohol, Rehabilitate, Educate" program; call Father Terry Attridge (371-1000). Catholic Charities can also make good use of professionals. Two orthodontists, for instance, put braces on the teeth of a bunch of needy children.

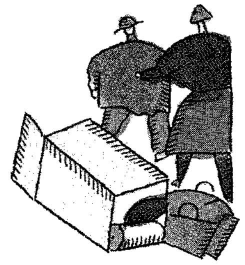
THE **Federation of Protestant Welfare Agencies** (281 Park Avenue South, at 22nd Street, 777-4800), which works with about 800 agencies in the metropolitan area, can place any volunteer in a good position. "We spend up to an hour interviewing each person," says Rita Lambek, director of the department of training, education, and volunteer services.

"THERE IS PRACTICALLY NO HUMAN CONdition for which we don't have a program," says Peggy Tishman, president of **UJA–Federation of Jewish Philanthropies** (130 East 59th Street, 753-2288). The Jewish Information Referral Service hot line (753-2288 on weekdays), run by volunteers, can put you in touch with any of this group's 130 agencies, 29 community centers, and ten associated hospitals. People who want to work with children, the elderly, the homeless, immigrants—you name it—can be accommodated here. The federation also runs programs aimed at revitalizing old neighborhoods: Experts in finance, banking, law, and real estate are helping upgrade twenty declining neighborhoods across the city. Volunteers also clean and repair old synagogues that have fallen into disrepair as their congregations have aged.

CSS/RSVP/NYC (COMMUNITY SERVICE Society/Retired Senior Volunteer Program/New York City, 36 East 22nd Street, 614-5485) places volunteers over 60, but it does far more than that. "We check every placement out, we act as advocates for the elderly, and we provide accident insurance and transportation assistance to our volunteers," says director James Sugarman. Started twenty years ago on Staten Island, the group was so successful that the idea was expanded nationally in 1971 by ACTION, the federal volunteer agency. Now there are over 700 RSVP agencies across the country; the New York City chapter—with almost 10,000 volunteers in 800 locations in all five boroughs—is the largest.

This agency places elderly volunteers in a large number of settings, including high-school nurseries where teen mothers can leave their babies, and soup kitchens, shelters, and schools. It trains them to counsel hospital patients about their entitlements. It sends them to teach aerobics in senior centers. Also, through RSVP, seniors in nursing homes have knit many a warm hat for a homeless child. Perhaps best of all, though, RSVP keeps seniors involved in the community at a time when many feel that they are no longer needed. "One volunteer said to me, 'The more you live, the less you die,'" says Sugarman. "That's why they volunteer."

A SPECIALIZED PART OF THE MAYOR'S Voluntary Action Center, the **Second Careers Volunteer Program** (51 Chambers Street, Room 1215, 566-1808) places retired professionals, managers, and executives in interesting positions. The program is, of course, plugged into MVAC's incredible job bank.



THE HUNGRY AND THE HOMELESS

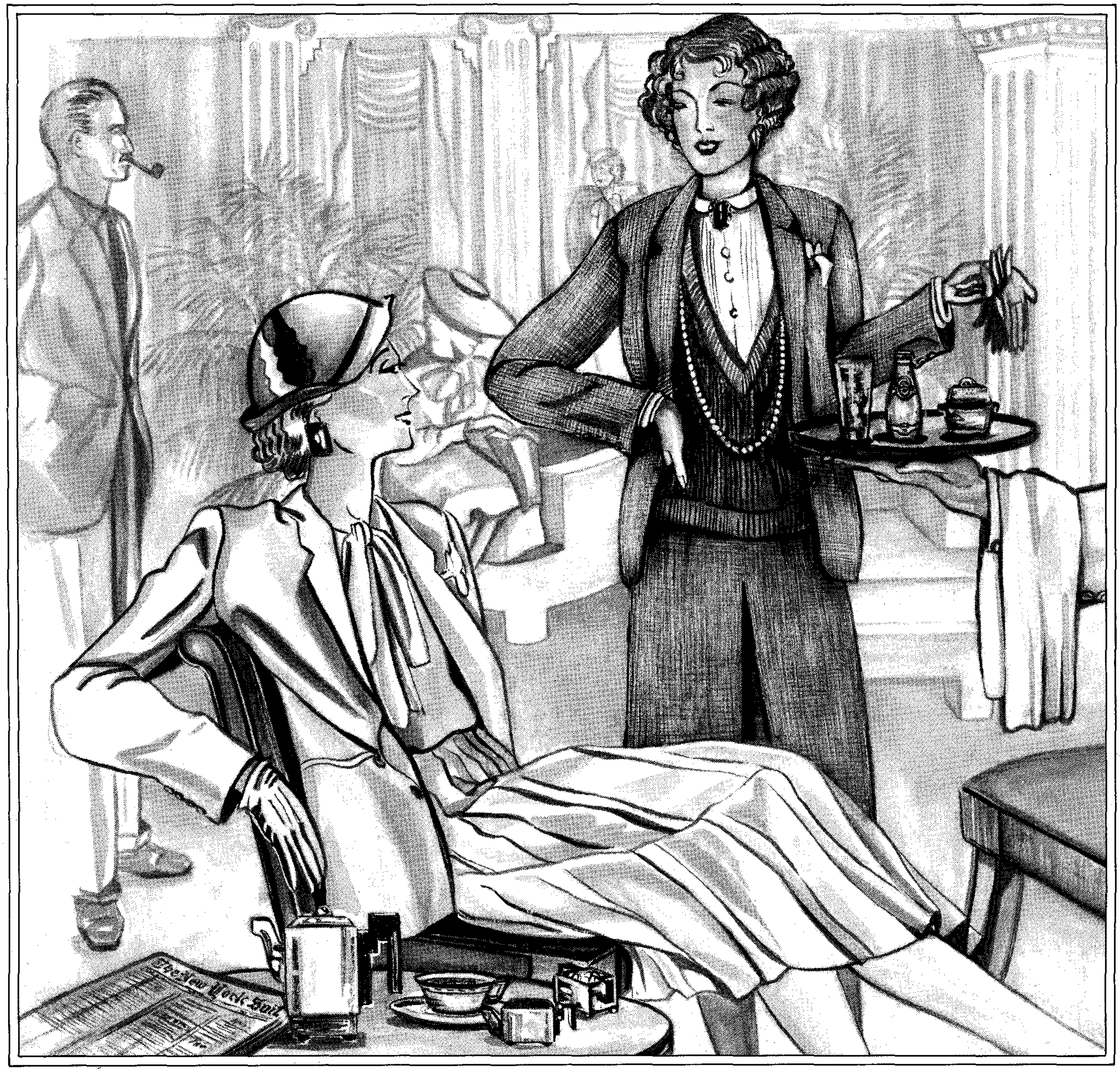
THE HUNGRY AND THE HOMEless are the most visibly needy of all our neighbors. The volunteers who work with them know that the problem cannot easily be solved. But without volunteers, the homeless would be in far worse shape. "We're in the midst of a serious housing crisis," says Beth Gorrie, of the Coalition for the Homeless. "Obviously, the solution must come from government. But the participation of volunteers in this crisis is vital."

Donating Surplus Food

City Harvest (11 JOHN STREET, Room 503, 349-4004; ask for Jean Thomas) matches hungry people with surplus food. In nearly four years, this group has distributed enough food—

PART V

WHY THE NEW YORK SUIT ISN'T LIKE ANY OTHER SUIT



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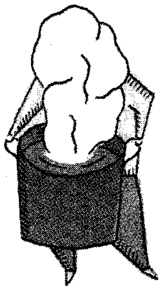
"These are the neediest children in the city," says Cletus Hudson, director of development for Children of Bellevue. "They need a friend."

all of which would otherwise have gone to waste—for more than 3.5 million meals. If you have any kind of food to spare (packaged, prepared, or fresh, in quantities from 5 to 50,000 pounds), this group will collect it for distribution to agencies feeding the hungry. To offer food, call daily from 9 A.M. to 5 P.M. (ask for the dispatcher). Pickups are made from 7 A.M. to 5 P.M., later if necessary, Monday through Friday. If you call ahead, the group will pick up perishable food right after an event.

City Harvest will help volunteers set up a canned-food drive in an office, church, synagogue, or apartment building. When the bins are full, the volunteer calls the agency and it picks up the food. City Harvest collects year-round for the needy, who are fed at soup kitchens, shelters, and free-food pantries in all five boroughs.

HONEY (HELP OUR NEIGHBORS EAT Year-round, P.O. Box 1251, Murray Hill Station, New York, New York 10156-0605 call 683-8654 or 683-4624) collects nonperishable food for the poor—especially the elderly poor—who live in the Murray Hill area. Volunteer greeters pass out fliers at the local D'Agostino's (at 35th Street and Third Avenue) and encourage shoppers to donate one item to the agency's bin. Volunteers empty the bins daily and pack the food in boxes. D'Agostino's stores the boxes, and a local social-services agency picks them up and distributes them. Greeters need spend only an hour per week at the store, while bin-checkers should allot half an hour.

Food for Survival (THE HUNTS POINT Co-op Market, Building F, the Bronx, 991-4300; ask for Pamela Green) distributes bulk donations of all foods to the poor and needy—through food kitchens and pantries, senior centers, day-care centers, and shelters for the homeless, all around the city. Earlier this year, for instance, Food for Survival distributed over 100,000 pounds of spring lamb donated by the New Zealand Lamb Company. Donations needn't be so large, however; a case of food is fine. Food for Survival can use warehouse helpers to sort food and truck drivers to pick up and deliver it. Volunteers can make site visits with the staff to check on recipient groups. Photographers, writers, and editors can work on a quarterly newsletter. Finally, the group needs telephone-order clerks to take food orders over the phone. Right now, the group has only one phone, and the line is often busy.



VOLUNTEERING AT SOUP KITCHENS

EVERY MONTH, MORE THAN 425 soup kitchens and food pantries across the city provide about 1 million meals to hungry New Yorkers, according to Christina Walker, executive director of the **Food and Hunger Hotline** (17 Murray Street, fifth floor, 406-2300). Most of these, she adds, are single mothers and their children. The soup kitchens and food pantries are run by local churches, synagogues, and community groups in all neighborhoods. Some serve a specific meal on a specific day—Tuesday lunch, for instance—while others serve several meals a day, five days a week. Whatever the schedule, volunteers' responsibilities are usually similar: They arrive about an hour before the meal, usually a very simple one, is served. They prepare the food and set the table. Once the guests arrive, the volunteers serve the meal. Afterward, they clean up. The process takes no more than a couple of hours, and volunteers usually work only once a month.

In those kitchens that attract smaller groups, volunteers often have the chance to sit down and talk to the guests. "We're trying to offer friendship here," says Jane Bryan, coordinator of St. James's Church soup kitchen on the Upper East Side. "We don't want to just throw food at people. This church is our home, and we have invited these people inside."

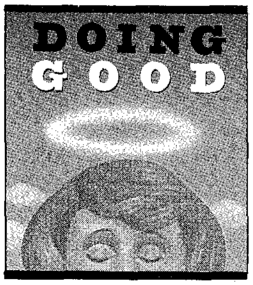
To find the nearest kitchen or pantry, call either the Food and Hunger Hotline (between 9:30 A.M. and 3:30 P.M. weekdays) or the **New York City Coalition Against Hunger** (17 Murray Street, fourth floor, 349-8155). If you want to volunteer, call now; these small groups are overwhelmed with calls around Thanksgiving. The hot line itself can use volunteers for the phones.

Working at Shelters; Providing Aid to the Homeless

MOST NEW YORKERS KNOW BY now of the pioneering work done for the homeless by Robert Hayes, founder of the **Coalition for the Homeless** (105 East 22nd Street, 460-8110). In 1979, Hayes brought suit against Governor Carey and Mayor Koch and won homeless men the right to shelter. Four years later, he won the same guarantee for homeless women. But the problem is far from solved, of course. According to Beth Gorrie, there are now an estimated 60,000 homeless people in the city, 10,000 to 11,000 of them children in the city's family shelters. An estimated 100,000 more are on the brink of homelessness—doubled or tripled up in relatives' apartments and always vulnerable to being thrown out.

The coalition can use volunteers in two positions. Monitoring shelters, which takes no more than an hour a week, involves checking to see that there are enough clean blankets, pillows, and sheets and testing faucets, toilets, and showers. The coalition also needs volunteers for its Grand Central Feeding Program, which operates every night of the year. A Coalition van drives up to Grand Central station every night at 10 or 10:30. About 450 hungry people suddenly appear, waiting in line for a simple bag meal. Volunteers maintain order in the line and pass out the bags. This takes no more than half an hour.

Volunteers are urgently needed as overnight monitors at private shelters for the homeless. Most of these shelters are run the same way: Volunteers, who work in teams, arrive at the church or synagogue at around 7 or 8 P.M. A coordinator briefs them on supplies and procedures. Volunteers greet the homeless as they arrive, and together they set up cots and prepare a light evening snack. After serving the snack, they make sure that all is well—that guests have enough bedding or toothpaste, for instance—and socialize with the guests. At around eleven o'clock, guests and volunteers go to sleep. In the morning, the volunteers prepare a light breakfast—usually juice, coffee, and Danish—and



pack up the bedding. The homeless guests leave at around 7 A.M., and the volunteers put away the supplies and leave shortly after them. "You end up a little tired," says the Reverend John Stubbs of the Church of the Heavenly Rest, on East 90th Street. "But it's hardly overwhelming." Most shelters are happy to get volunteers who can work overnight once a month.

The virtue of these private shelters lies in their hospitality. The homeless are invariably referred to as guests, the volunteers as hosts. Because the groups are small—no more than ten to twenty—guests and hosts can talk to one another. And these guests are not walk-ins. They have been screened for cleanliness and health at a number of centers in the city or as they arrive at the shelters.

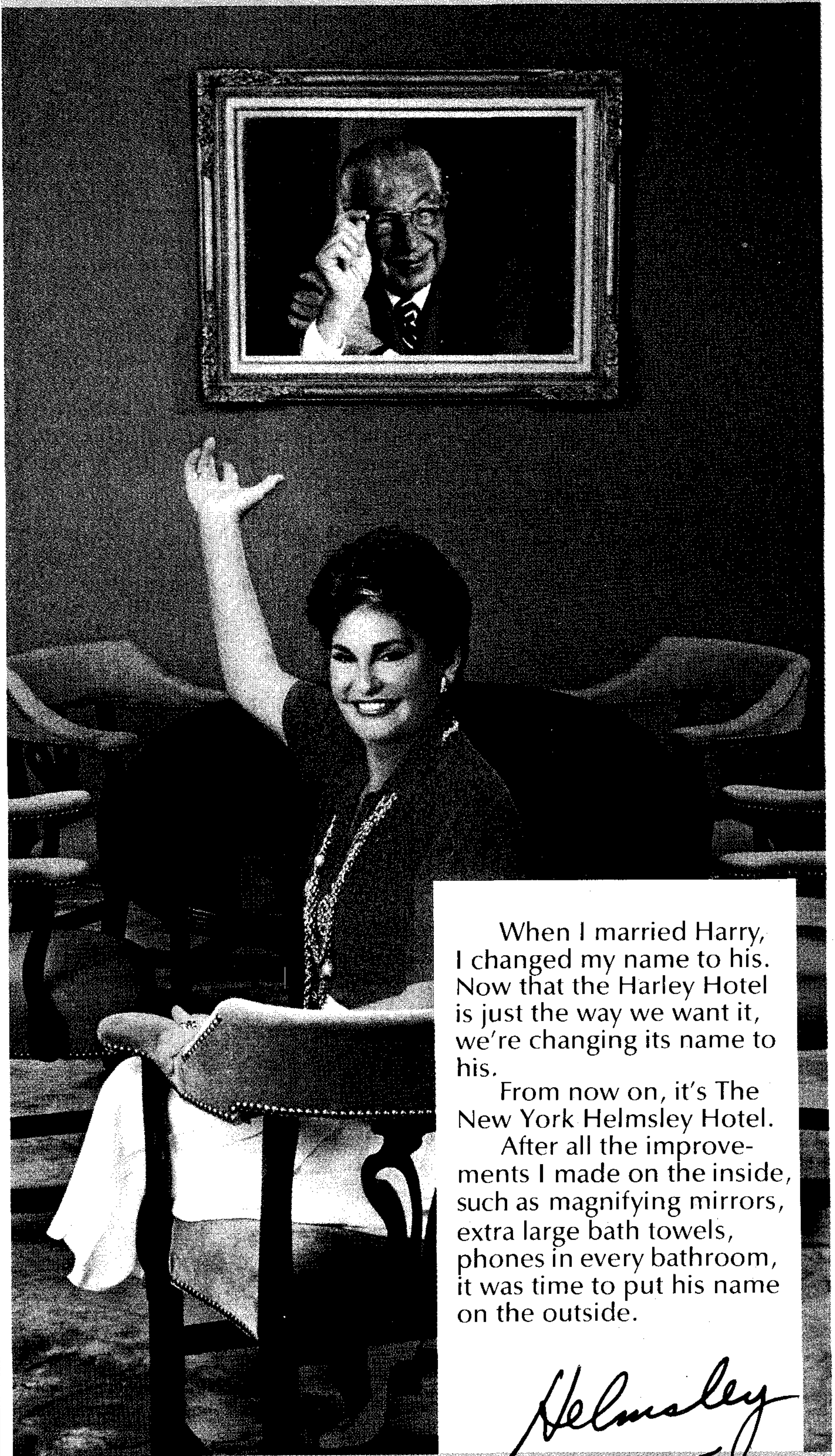
Partnership for the Homeless (208 WEST 13th Street, 807-6653) is the central referral agency for volunteers who would like to spend a night watch with the homeless but don't know where to go. This group coordinates more than 130 sheltering churches and synagogues in virtually all neighborhoods in all boroughs.

Coffee Pot (FIRST MORAVIAN CHURCH, 154 Lexington Avenue, at 30th Street, 683-4231), a soup kitchen and shelter for the homeless, is open 24 hours a day, seven days a week; 150 to 175 homeless men and women drop in every day. The church serves them breakfast, lunch, and dinner, and volunteers are always needed to help at mealtimes. No one actually sleeps overnight at First Moravian; the church screens these drop-in people before sending them off in small groups to churches and synagogues around Manhattan.

St. Bartholomew's Church (109 EAST 50th Street, 751-1616) runs four volunteer programs as part of its community ministry. The church serves breakfast to the hungry on Wednesdays and Sundays between 7:30 and 8:30 A.M. Volunteers (who work from 7 to 8:45 A.M.) prepare the meal and check to see if any of the guests need emergency attention; if they do, they are referred to another group at the church. Volunteers in a second program sort and help distribute clothing to needy men on Monday evenings from 5:45 to 7:30. Volunteers also staff the church's overnight shelter for ten homeless men and women. Working once or twice a month is fine. Also, volunteers can do errands for homebound old folks in the Outreach for the Elderly program.

THE **Neighborhood Coalition for Shelter** (211 East 81st Street, 249-3595) provides long-term shelter, food assistance, and counseling for the homeless. In January

"I just named my favorite hotel for my favorite person, Harry. Who else?" Leona M. Helmsley, President



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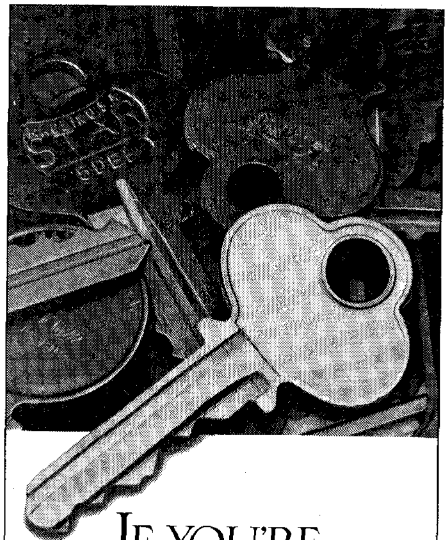

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1985, this group spent $833,014 (of the more than $1 million it had raised from community churches, synagogues, and others) for a six-story, 70-room walk-up building. In the neighborly, dignified spirit of this place, the residents are called tenants—"a normal word for a normal life," says president Anne Davidson. Volunteer sponsors visit a new tenant and introduce him or her to the neighborhood and to other tenants. Because the building does not yet have kitchen facilities, NCS runs lunch and dinner programs for the tenants. Volunteers make and bring in meals, serve them, and socialize with the tenants. NCS also runs a program out of a local church Monday through Friday that provides the homeless with emergency medical, social, and psychiatric services. Between 8:30 A.M. and 4:30 P.M., volunteers visit with these guests and organize workshops in crafts, music, exercise, etc. NCS can also put you in touch with soup kitchens and overnight shelters in the Lenox Hill area.

Project Dorot's HOMELESSNESS PREVENTION Program (316 West 95th Street, 666-2000) runs a small shelter for up to fourteen homeless older people. Volunteers help prepare and distribute dinner five nights a week.

THE **Legal Action Center for the Homeless** (P.O. Box 1161, New York, New York 10035, 831-2090) provides legal services to the homeless on an outreach basis—"which means we find them," says associate director Ed Abrahams. Volunteers spend a couple of hours at soup kitchens, finding out who needs help (with Social Security or Veterans Administration benefits, disputes with landlords). Other volunteers spend a few hours at the center following up on these cases. No legal background is necessary; the group will train you.

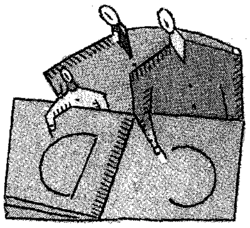
Volunteers of America (340 WEST 85TH Street; call Barbara Pitts, 873-2600). Those who would like to work with the homeless can do so at this group's Upper West Side Brandon Residence, which houses seventeen recovering alcoholic homeless men; the group's Wards Island city-funded shelter, which houses 816 men a day; or shelters on the Bowery and in Westchester. Anything will be appreciated—counseling, giving help in arts and crafts, providing companionship.

The VOA is also looking for literacy tutors to help teach the homeless to read. Tutors get ten hours of training, teach for 90 minutes a week, and are expected to work for at least six months.

The group is always looking for people who are willing to hire a homeless person, even temporarily, to do maintenance or other work.

Volunteers can also work in outreach teams, which go in groups of five to Port Authority and the World Trade Center to try to persuade the homeless to go to a shelter. The teams work most hours of the day and night. Finally, people who would like to be sidewalk Santas—collecting for the VOA—are screened and trained for the job.

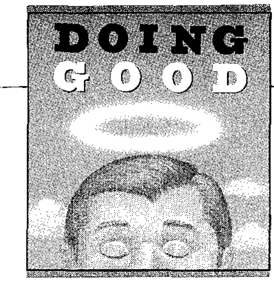
THE CITY'S SOCIAL-SERVICES AGENCY, the **New York City Human Resources Administration** (51 Chambers Street; call Myrna Payne, 433-4909), needs volunteers who would like to help a homeless child in a public shelter with homework or arts and crafts, or just play games. Homeless adults need companionship, too. "We can use people with life skills," says Payne, the director of volunteer services. "Weekend and evening placements are fine. We need good listeners. Many of the people just need a friend." They can also use volunteers for the other HRA activities, including helping battered women and providing day care.



CHILDREN AND YOUNG PEOPLE

RIGHT ON TOP OF THE OLYMPIA movie-theater marquee, on Broadway at 107th Street, sits the garden that children and volunteers at the **Rheedlen Foundation** (2770 Broadway, at 106th Street; call Kai Gallagher, 866-0700) have planted and nurtured. Milk cartons full of dirt and fertilizer have produced flowers and vegetables (even an ear of corn) for the truant children who are served here. Children who are staying out of school—often, the group has found, because of abuse or neglect at home—come to the center's six sites on the Upper West Side and in Harlem for help in reading, for a quiet place to do homework, for a chance to work on a computer, or simply to have fun. Volunteers are needed to pick up children and take them home, to tutor them in reading, or to play.

"You get so attached to the kids here," says Carol Ann Perkin, a free-lance writer. "All it takes is one hand to tug on your shirt one day and say, 'Hey, where were you last time?' and you're hooked." Afternoons, evenings, and Saturdays are ideal times for volunteers to work here.



THE **Door—A Center of Alternatives** (618 Avenue of the Americas, at 18th Street; call Sara Tomlinson, 744-6811) is a drop-in center for people twelve to twenty. The 600 young people who stop in here weekly—some of them homeless—can get medical, psychological, or educational help. They take classes in a wide range of arts, crafts, and sports. Young people eat dinner here (without charge) five nights a week.

Volunteers, who should be at least 23 years old, must make a substantial commitment. "This place works because the young people depend on the same adults being there and caring for them," says Tomlinson. Tutors are needed in math, English, and English as a second language—at least seven and a half hours per week. Sessions run from 6 to 8:30 P.M. and 6 to 11 P.M. Other counselors spend ten hours a week (from 6 to 11 P.M. on two nonconsecutive evenings) helping new Door members and assessing their needs. The center can use nurses and doctors for its clinic; gym assistants in basketball, soccer, tennis, and weight lifting; and creative and performing artists—especially musicians—to teach workshops.

Volunteer Services for Children (216 East 39th Street; call Ruth Sherlip or Grace McLean, 867-2220) runs two programs for underprivileged children. The reading program is for children from seven to fourteen; the Saturday Outing Program accepts children from eight to sixteen. (Each volunteer for the reading program can be matched with a particular child, who is tutored for one and a half hours each week.) VSC provides reading material, training, and on-site support by a teacher. Classes held in ten centers all over Manhattan run from 6 to 7:30 P.M. during the school year. You don't need teaching experience; you merely need to like children. "This is rewarding work," says coordinator Sherlip. "Children do improve."

The Saturday Outing Program is for children who are living in foster-care institutions. The only purpose: to give them a good time. VSC provides the bus and the itinerary, and each volunteer buys his child lunch—usually a fast-food burger and fries. Trips this year will be made to the Coney Island Aquarium, to Sleepy Hollow in Westchester, to a college-football game in New Jersey, upstate to Orange County for apple-picking, and to other locations. "Most of these children

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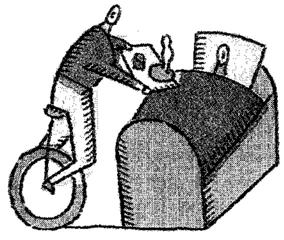
get attention from people who are paid to watch them, but not from those who are doing it just because they want to," says executive director McLean. "It means a lot to them." All VSC volunteers must join the organization ($15 a year).

VOLUNTEERS AT THE **East Harlem Tutorial Program** (2050 Second Avenue, at 105th Street, 831-0650) can work weekday afternoons, evenings, or Saturday mornings to help children from second grade through high school improve their academic skills. Instruction is one-on-one, and volunteers are trained and assisted by on-site staff.

THE **New York City School Volunteer Program** (443 Park Avenue South, at 30th Street, 213-3370), operated under the aegis of the Board of Education, can place a volunteer in almost any neighborhood in the city. Tutors help children from kindergarten through high school during school hours (9 A.M. to 3 P.M. Monday through Friday). The agency prefers that volunteers work four hours a week—in two sessions—but is flexible. The program also trains volunteers to help high-school seniors choose and apply to colleges. This position is available on Saturdays and evenings, as well as during school hours.

THE **Children's Aid Society** (105 EAST 22nd Street, 949-4919) runs a total of six community centers in Manhattan and on Staten Island. After-school tutors are always needed; so are recreation aides and escorts for children and their families. During the summer, volunteers can help at the agency's Staten Island or Westchester camps for normal as well as developmentally disabled children. The group is also involved with the homeless children who live in midtown welfare hotels. Volunteers can help bring medical services, counseling, social work, and fun to these youngsters.

"I HAD A SHOT TODAY," SAID ONE LITTLE patient at Bellevue, "and I forgot to cry." Perhaps it was because a volunteer for the **Children of Bellevue** program (Bellevue Hospital Center, First Avenue at 27th Street; call Joan Dumont, 561-4858) held the child's hand. The children—some of whose parents cannot visit them—need to be played with; any sort of activity will do, from plain old attention and affection to mime, music, storytelling, or singing. Volunteers can work in the general pediatric ward, in the pediatric emergency room, or in the pediatric psychiatric area. A minimum of three hours per week is preferred, but the staff is flexible. "These are the neediest children in the city in a scary situation," says Cletus Hudson, director of development of Children of Bellevue. "They need a friend."

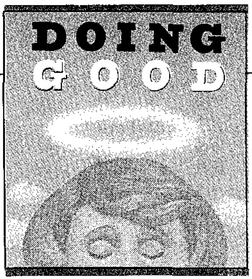


THE ELDERLY

THE PICTURE IS ALMOST TOO PAINful to contemplate: An elderly person, no longer able to walk, sits alone, sometimes hungry, in an apartment. Sadly, there are many such New Yorkers.

THE PEOPLE WHO WORK IN THE many local **Visiting Neighbors** programs hope to alleviate the loneliness that so many elderly people face. "We're looking to form good old-fashioned relationships with people," says Cynthia Maurer, the group's community organizer. Once a week, volunteers visit neighbors matched to them by temperament and interests. In the Village Visiting Neighbors program, volunteers shop for or escort their elderly friends; in the others, volunteers generally just make friendly visits. "I've seen the talents and abilities of the volunteers really shine," says Maurer. "They are rewarded twice over for what they give: The neighbor is grateful, and the volunteers feel great about themselves too." Maurer will be glad to advise other neighborhood groups who want to establish similar organizations. To contact Village Visiting Neighbors, call 929-5869. For the other groups, leave a message at 255-5016. There are Visiting Neighbors groups in Chelsea, Clinton, the East Village, Gramercy Park, Midtown East (East 29th Street), and Southbridge (on Pearl Street); Bay Heights, Bensonhurst, and Park Slope, Brooklyn; Maspeth–Middle Village, Ridgewood-Glendale, and Ozone Park, Queens.

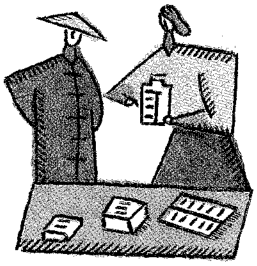
Project Dorot—THE WORD MEANS "GENerations" in Hebrew—was started ten years ago by a group of students at Columbia. Everything the agency (262 West 91st Street, 769-2850) does is intergenerational. Volunteers can be friendly visitors, making weekly one-hour visits to the homebound elderly living anywhere between 59th and 125th Streets, from Central Park West to the Hudson. The group has also started a kosher "Meals-on-Heels" program to serve the elderly. The volunteer picks up frozen meals at the center, takes them to the recipient's home, and then stays for a one-hour visit.



The group also runs the *saba-sasta* (Hebrew for "grandfather-grandmother") program, in which families "adopt" and visit an elderly person. Also, on three or four major Jewish holidays a year, volunteers deliver special holiday food to homebound elderly people. The delivery and visit require only about one and a half hours.

Although this group is primarily for the Jewish elderly, it is by no means restricted to them. Neither volunteers nor recipients need be Jewish, and anyone over sixteen is welcome.

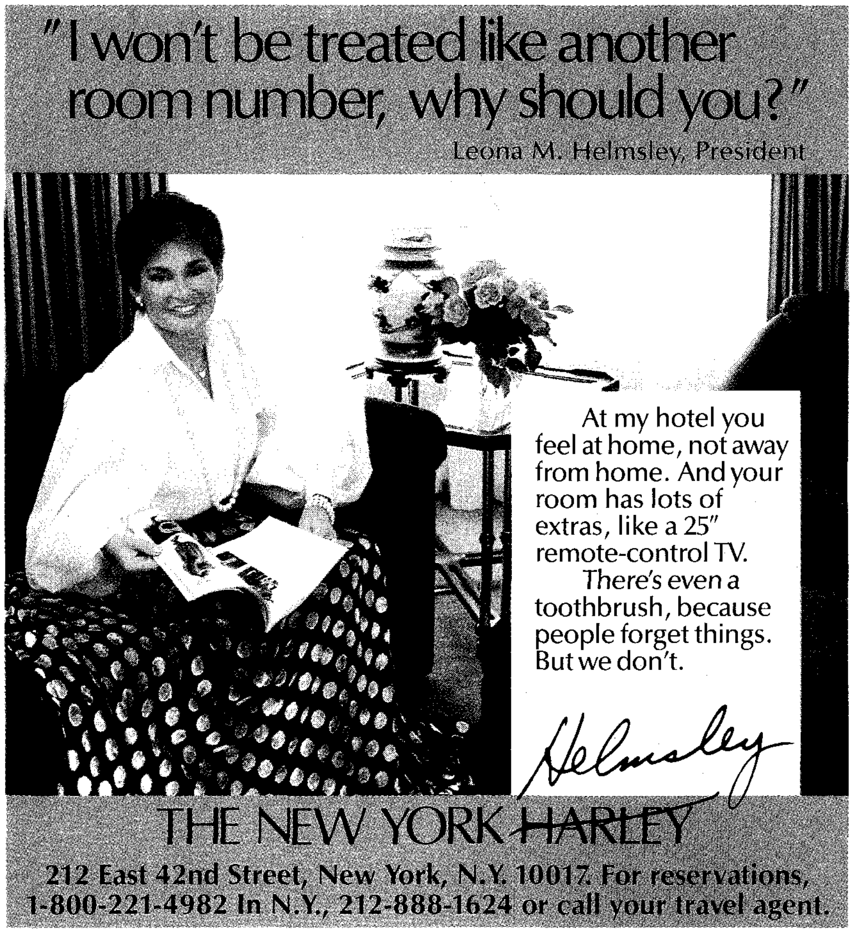
SENIORS HELP SENIORS IN THE HEALTH Promotion Services program of the **New York City Department for the Aging** (280 Broadway, at Chambers Street, 577-1757). Project Stay Well trains senior-citizen volunteers in nutrition, stress reduction, accident prevention, and chair exercises. These volunteers then go to neighborhood senior centers, where they teach what they have learned to others. The Health Education and Monitoring Program teaches senior-citizen volunteers to take blood-pressure readings and do follow-up work, and sends them out to senior centers.



ADULT EDUCATION

THOSE WHO VOLUNTEER TO BE PART of the **English in Action** program (The English-Speaking Union, 16 East 69th Street; call Stephen Lytle, 734-9273) spend one to two hours a week helping immigrants and resident aliens learn English and how to adapt to American culture. Classes are held weekday mornings, afternoons, and evenings at fifteen convenient centers in the city. Volunteers must be native English speakers.

AN ESTIMATED 1 MILLION TO 1.5 MILLION New York City adults are functional illiterates. They read below the fifth-grade level and find the simplest daily tasks daunting. But over 600 a year conquer their shame and fear by taking the first step: calling **Literacy Volunteers of New**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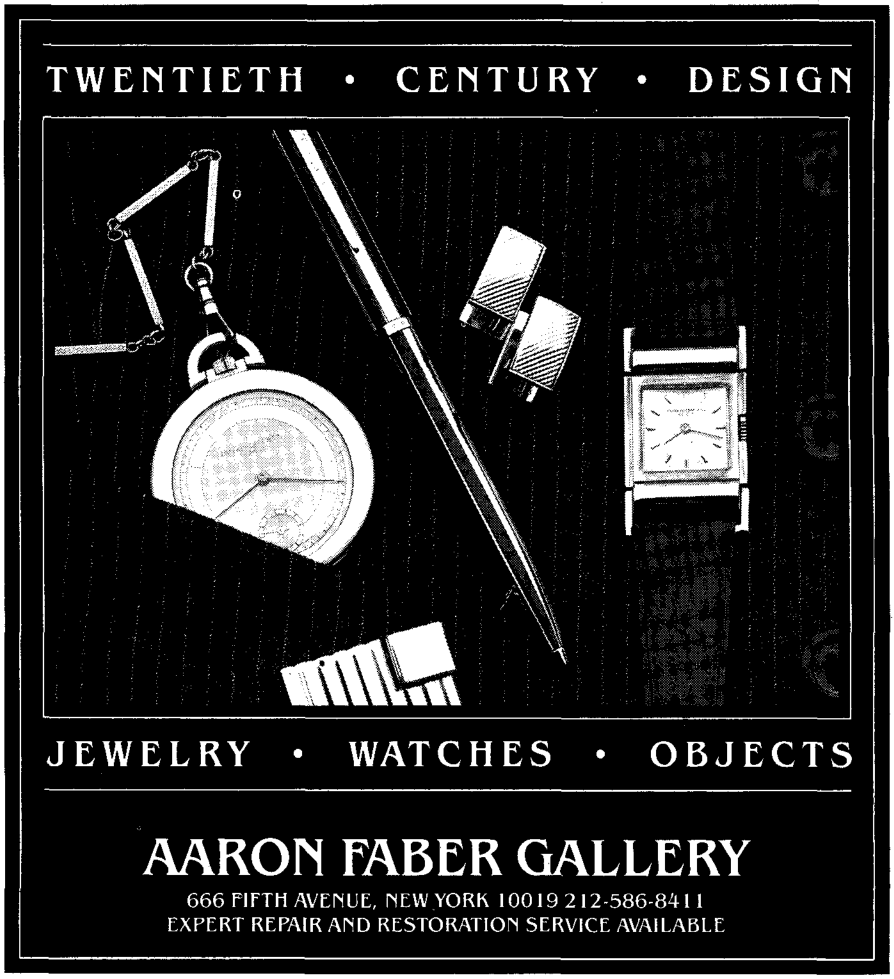
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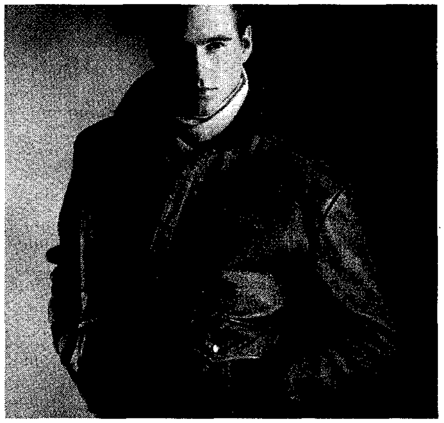

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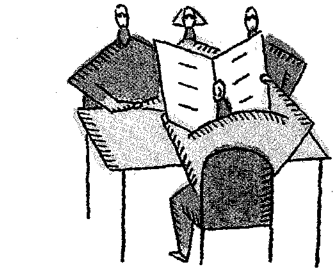
York City (666 Broadway, at Bleecker Street, 475-5757) for help—and they are a highly motivated group. Tutors and students meet twice a week (one and a half hours per session) in eight convenient midtown, Wall Street, or Brooklyn locations. The students set their own goals, and tutors choose to work either one-on-one or in groups of two or three. A firm six-month commitment to this schedule is expected of both the volunteer and student. Volunteers are given an eight-session, 24-hour training course before they begin tutoring, and professional teachers are always on hand.

THE **New York Public Library Centers for Reading and Writing** (Manhattan, 799-4758; the Bronx, 220-6588; Staten Island, 718-816-1025) run literacy programs for adults in several branch libraries. Here, tutors help adults who read below the eighth-grade level to improve their reading and writing skills. Each of the branches is equipped with computers and easy-to-read books for adults. Tutors complete an 18-hour course, after which they are expected to teach for one and a half hours twice a week, for a total of at least 50 hours over a six-month period. Those who live in Queens or Brooklyn should check with their public libraries for similar programs.



THE HANDICAPPED

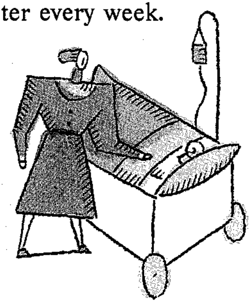
THIS IS A CROSS-CULTURAL agency," says Joan Kuyper, director of volunteer services of the **Greater New York March of Dimes** (622 Third Avenue, at 41st Street, 922-1460, ext. 229). "Our mission is to prevent over 3,000 types of birth defects, and these problems affect rich and poor." Volunteers can assist in the agency's WalkAmerica march, in April 1987. For this program, thousands of volunteers staff the checkpoints and administer minor first aid for the foot-weary. Volunteers can also take phone pledges during the June 1987 telethon. Those who wish to get more involved can, after training, speak to community groups about prenatal care, birth defects, and other important topics.

THE **Jewish Guild for the Blind** (15 WEST 65th Street, 595-2000, ext. 217 or 218; call Mary Arno) helps visually impaired people, including those who are also developmentally, physically, or mentally disabled. There are many opportunities for readers, tutors, teachers' aides, computer experts, guides, and interpreters in the guild's various programs for children and adults.

MOST OF THE PROGRAMS AT THE **Lighthouse** (the New York Association for the Blind, 111 East 59th Street; call Carol Robins, 355-2200) are aimed at adults who are visually impaired. Readers are needed at the Lighthouse to read on a one-to-one basis to students, professionals, and businesspeople in two-hour sessions once a week Monday through Friday, at all hours of the day from 10 A.M. to 9 P.M., and on Saturdays from ten to five. The only requirement is that volunteers be excellent sight readers and have stamina. Readers are needed to help professionals and students at their workplace during the day or evening. The agency needs people to assist in its leisure-education program for adults, which offers courses in sewing, photography, the manual and creative arts, bowling, and physical education. Visually impaired adults also need help doing such personal chores as balancing checkbooks, going to appointments, and choosing clothing.

People who want to work with children can join the Saturday Youth Program; those between 6 and 21 are taught creative writing, arts and crafts, swimming, weight lifting, and aerobics. Volunteers who wish to assist instructors must work on Saturdays (all day or half a day) from mid-September through June.

THE **Lexington Center** (30TH AVENUE and 75th Street, Jackson Heights, Queens; 718-899-8800, ext. 213) serves the hearing-impaired. Volunteers can work in the School for the Deaf, helping deaf infants, children, or adolescents. Volunteers must be able to give at least one full day—8:30 A.M. to 2:30 P.M.—to the center every week.



THE INFIRM

HOSPITALS HAVE BROADENED their programs to permit interested people to work in almost any department, from children's playroom to research lab to maternity ward. Some volunteers *prefer* to push carts

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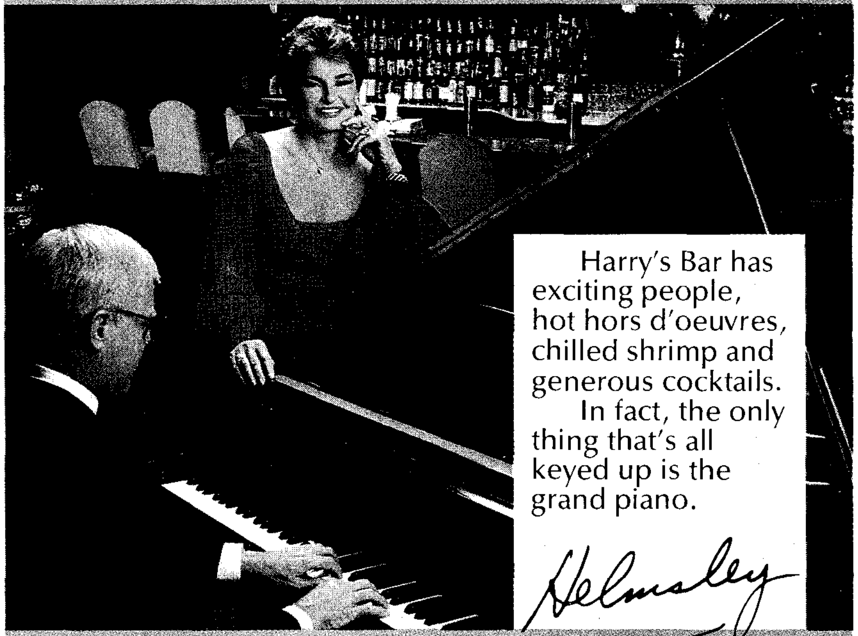

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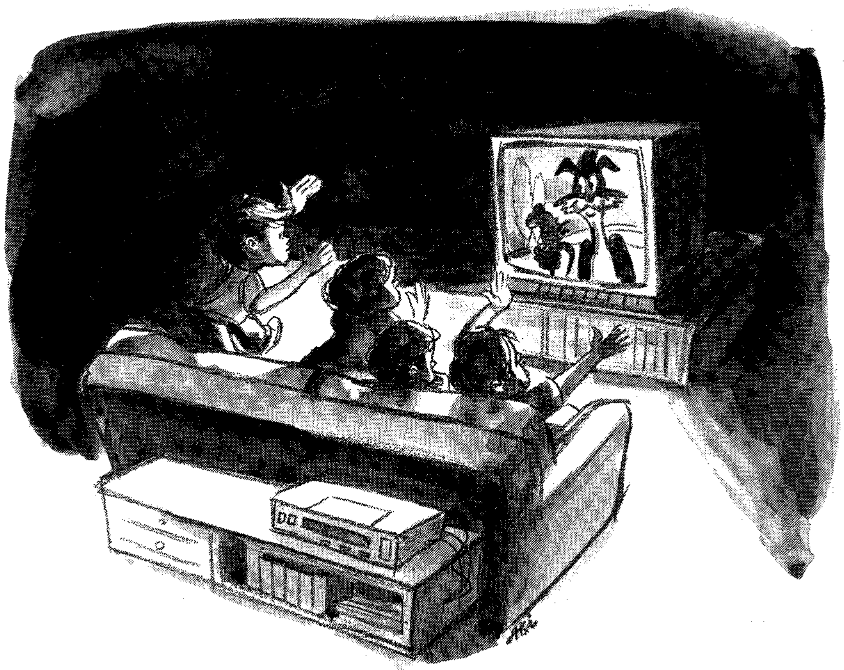

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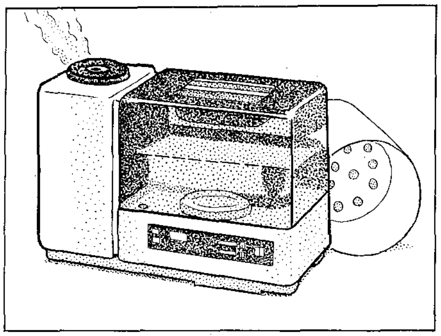

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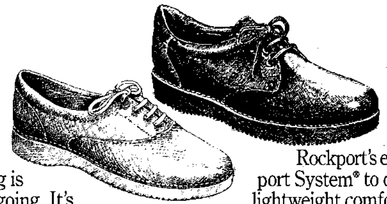

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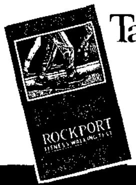

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down corridors or type or work in the gift or thrift shops; but if you want to help on the front lines—in emergency rooms, in rape-crisis centers, or in abused-children programs—you'll be put to work.

JOAN DUMONT, DIRECTOR OF VOLUNTEER services at **Bellevue Hospital Center** (First Avenue at 27th Street, 561-4858), admits that "Bellevue has an image problem. People think it's where all the crazy people go," she says, "but like New York, it's a wonderful place, a terrible place, and everything in between." Volunteers in the emergency-services department—long known as a superb operation—make up stretchers, transport patients through the hospital, and give emotional support to patients and their families. Volunteers in the Interfaith Chaplaincy Program visit patients at bedside (sometimes accompanying the chaplains) or escort them to the hospital's three chapels. Meal companions help feed patients or just sit with them. Entertainers—singers, dancers, mimes, actors, musicians—are always welcome, even for only one performance. Volunteers are needed to give the staff vital assistance: Bellevue runs AIDS and Sexual Assault Victims Assistance (SAVA) programs. Those who work for SAVA are on call two evenings a month, ready to contact a rape survivor's family, lawyer, or doctor, or just to provide assistance. SAVA and AIDS volunteers are well trained and supervised.

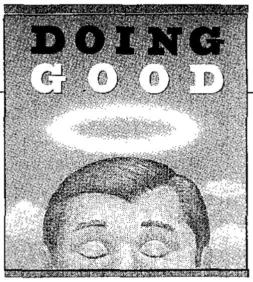
Bellevue can always use interpreters, especially in Spanish and Chinese.

Lenox Hill Hospital (100 EAST 77TH Street, 439-2600) has just begun a newborn-infants program, in which volunteers help mother and child prepare to leave the hospital. There are limited openings in the emergency-room-liaison program, in which volunteers comfort patients and keep worried families informed about the status of their loved ones. Volunteers work a minimum of three consecutive hours during the day or two hours during evenings.

Prospective social workers might be interested in the PACE (Patient Assistance and Community Entitlements) program; in which volunteers give patients information about Medicare, Medicaid, and all other government benefits. They must work a minimum of six hours per week.

The hospital also offers interesting volunteer opportunities—especially for pre-med students—in the emergency room, recovery room, intensive-care, and cardiac-care rooms.

St. Vincent's Hospital (153 WEST 11TH Street, 790-8686) offers what director of volunteers Annette Gilpin calls "heavy-duty assignments" with terminally ill pa-



tients, those with cancer or AIDS, or those who have just survived a rape. Trained volunteers provide counseling, legal assistance, and basic emotional support. The hospital would like volunteers to work three hours during the evening or five hours during the day each week. (Those in the rape-crisis program are on call one night a month.) There are also less difficult assignments in the pediatric playroom, research laboratories, and admitting offices.

VOLUNTEERS ARE WELCOME AT **Mt. Sinai Medical Center** (98th to 102nd Street, Fifth to Madison Avenue, 650-6288) in virtually all patient-care areas, including general inpatient, physical therapy, maternal-and-child health, and the emergency room. The hospital also runs an adolescent-health unit and a rape-crisis-intervention program. The hospital asks volunteers to be on hand for at least four hours a week; scheduling is flexible.

St. Luke's–Roosevelt Hospital Center, the Roosevelt Division (428 West 59th Street; call Virginia Crosby, 554-7151), trains volunteers to be patient advocates for those in the emergency room or in the general inpatient departments. Volunteers provide blankets and pillows to the patients' families and friends and make any necessary phone calls. The hospital also runs a visitor program for AIDS patients. This is emotionally difficult work, and volunteering once a week is considered a generous commitment. The hospital's St. Luke's Division (114th Street and Amsterdam Avenue; call Josefa Domingo, 870-6485) runs patient-advocate and AIDS-visiting programs as well as a rape-intervention program (volunteers are on call), a hospice program (volunteers visit the terminally ill in the hospital and at home), and a pediatric-outreach program. Most of the children in this last program are abused youngsters, and volunteers help by reminding their mothers of clinic appointments, immunizations, or other services for the child. Those who prefer less difficult assignments can be nurses' helpers in the general patient units. Baby-holders are also needed.

Montefiore Medical Center (111 EAST 210th Street, 920-4191), in conjunction with three other Bronx hospitals, operates the North Bronx Regional Child Protection Program to help abused children and their families. Volunteers work with the staff "to make sure that families don't

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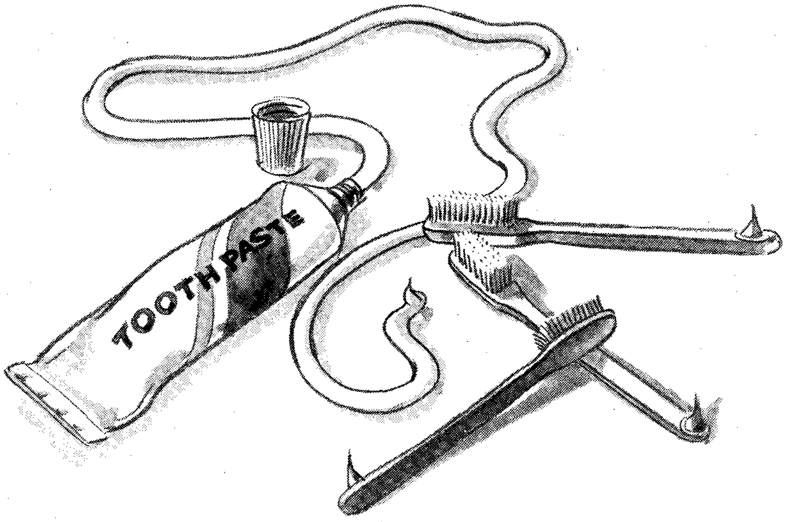

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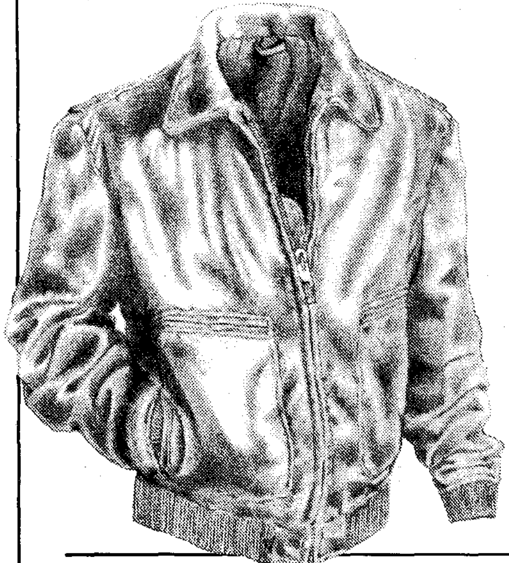

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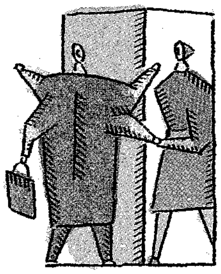
fall through the cracks in the system," says Margaret Webber, director of volunteer services. Volunteers can also staff the resource desk located outside the pediatric clinics. Volunteers for both positions are well trained; hours are flexible.

Volunteers can also work for the information and referral service, now in its thirteenth year; the volunteers are trained to counsel patients on problems with Medicare, Medicaid, landlords, and evictions. The job requires a once-a-week commitment.

These are not the only hospitals with worthwhile volunteer programs. Most hospitals near you will appreciate any help you can give.



MULTISERVICE ORGANIZATIONS

IF YOU WANT TO HELP A LOCAL BLOCK or community association—or even form a new one—call the **Citizens Committee for New York City** (3 West 29th Street, 684-6767). This group was founded by the late senator Jacob Javits in 1975, during the city's fiscal crisis, on the theory that New Yorkers are willing to pitch in and help themselves. The group helps more than 5,000 block and neighborhood associations all over the city address local problems, from improving a block's appearance to feeding its homeless, matching its teenagers with jobs, improving safety, cracking down on drugs and drug dealers, and more. On October 25, there will be a benefit for the Citizens Committee, and information will be provided about a variety of opportunities for volunteer work in the city.

YOU DON'T HAVE TO BE A NURSE TO VOLUNTEER for the programs offered by the **Visiting Nurse Service of New York** (107 East 70th Street, 794-9200, ext. 872). High-school students, for instance, often help out in the layette program, which involves packing an infant's clothing for a destitute mother. This agency also runs a friendly-visitor program in Manhattan, Queens, and the Bronx for the homebound elderly. Volunteers in the hospice program visit people who are terminally ill, providing emotional support for the patient as well as his or her family. There is also a telephone-reassurance program; callers check that sick and elderly clients are taking their medicine.

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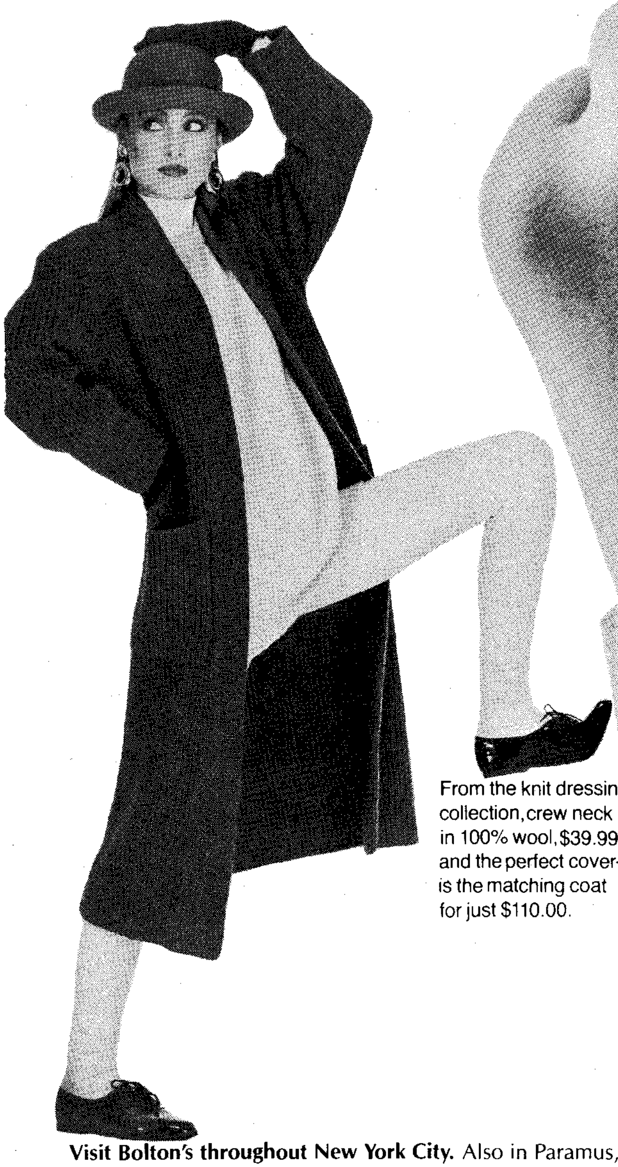

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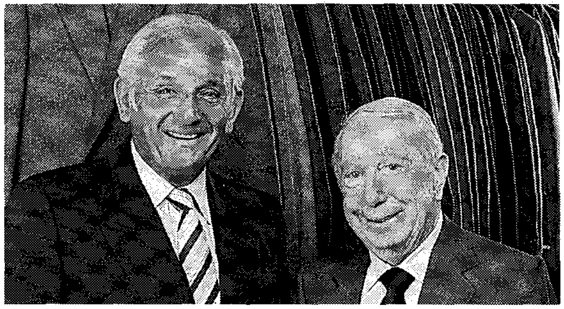

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THE VOLUNTEER GARDENING POSITIONS in the **City of New York Department of Parks and Recreation** (the Arsenal, Central Park; call Jill Mainelli, 360-1330) are no secret, but the agency's people-to-people programs are. The Parks Department runs the Playground for All Children—in Flushing Meadows—which is designed to be accessible to both able-bodied and handicapped youngsters. Volunteers play sports with the children or teach them arts and crafts. The Parks Department also runs a year-round sensitization program, in which volunteers use puppets to teach schoolchildren and local community groups about physical and mental disabilities. In addition, volunteers are welcome at after-school or Saturday recreation programs for homeless children in Manhattan, Queens, and Brooklyn to teach creative workshops.

REACH (Recreation, Education, Athletics, Creative Arts for the Handicapped) is a citywide program for developmentally disabled children and adults. Volunteers can teach anything useful during evenings or Saturday mornings. Classes are held in all five boroughs.

Those who prefer to work with the elderly can join the older-adult services, and help in recreational activities (dance, fitness, arts) at centers all over the city.

Also, volunteers can teach in the department's swimming and tennis programs. "People who volunteer for parks get a special joy, whether it's working with the land or with people," says Commissioner Henry Stern. "You're improving things for everybody."

IF YOU ARE WILLING TO INVEST EIGHTEEN or nineteen hours up front to learn, say, CPR, water safety, or first aid at the **American Red Cross in Greater New York** (150 Amsterdam Avenue, at 66th Street, 787-1000; specify which borough you'd like to work in), you can volunteer to teach these things to others. The Red Cross offers teaching opportunities in boating, kayaking, canoeing, sailing, CPR, water safety, swimming, home nursing, and AIDS home nursing. Youngsters who are at least eleven can volunteer to learn basic first aid and water safety, and then teach these skills to their peers.

The Red Cross can place a limited number of volunteers in its program to help homeless mothers and children at its hotel site on East 31st Street. Volunteers read stories and play games with the children. The agency can also place some volunteers interested in preparing the mothers for their high-school-equivalency diplomas.

Another program aimed at mothers and children is Operation Baby Track, in which volunteers talk to new mothers about the importance of immunizing their babies against various diseases. Baby Track operates—days, evenings, and weekends—at many hospitals in all five boroughs.

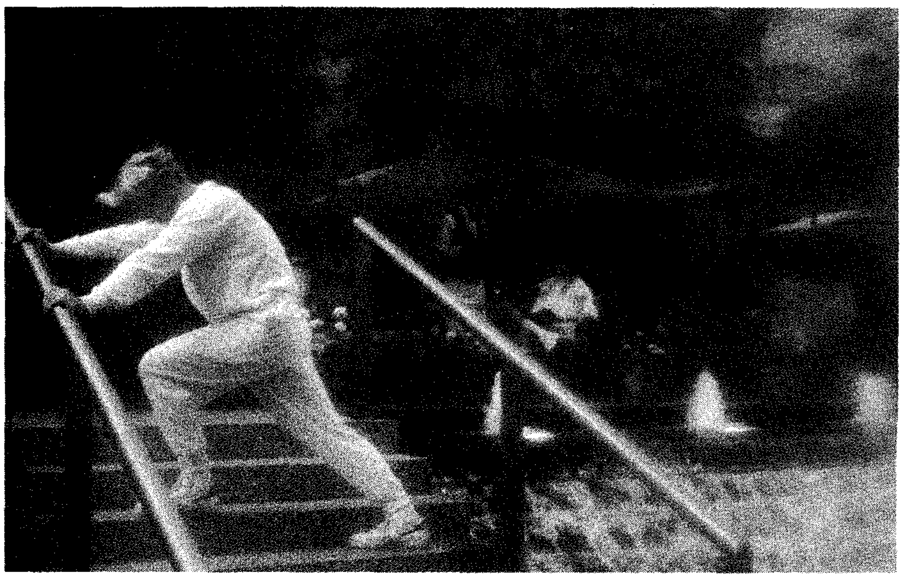
The Red Cross runs a good disaster-services program. When a home is destroyed by fire or a flood, or when other disasters occur anywhere in the city, Red Cross volunteers respond. The program trains dispatchers (who staff the radios), field-workers (who register and comfort victims and assess damage), and canteen workers (who arrive on the scene with refreshments for the fire fighters, victims, and field-workers). Field- and canteen workers are on call for two days or nights per month; dispatchers work one eight-hour shift a month.

Many local chapters also have telephone-reassurance programs for the elderly and handicapped, and all could use drivers and phone workers in their blood-bank programs.

THE **Salvation Army** (132–136 WEST 14TH Street; call Mrs. Major Charles Coles at 807-4217) has a long tradition of caring for the poorest and neediest among us. Tutors are needed in all boroughs to teach children reading, writing, and arithmetic, as well as piano and percussion, voice, and brass instruments. The League of Mercy visiting program goes to patients in hospitals and nursing homes and brings them small gifts at Christmastime. The Salvation Army runs homes for adolescent boys, girls, and retarded people in Brooklyn, Queens, and the Bronx, as well as eight day-care centers in Brooklyn, the Bronx, and Queens. Those who love children can help with special education for the retarded or with basic skills for the rest. Volunteers are welcome at the adult rehabilitation centers for addicted people, who are generally alcoholic men and women.

Volunteers can also work in emergency-disaster teams, supplying canteen refreshments to fire fighters responding to plane crashes, fires, or other disasters. Finally, the Salvation Army can use sorters to go through donated clothing.

THE **New York City Department of Consumer Affairs** (80 Lafayette Street, 566-1692) has a bank of telephones that get about 150,000 complaints a year from irate consumers. Volunteers answer these phones and try to work out a resolution. Volunteers must take a rigorous 40-hour course in consumer law and pass



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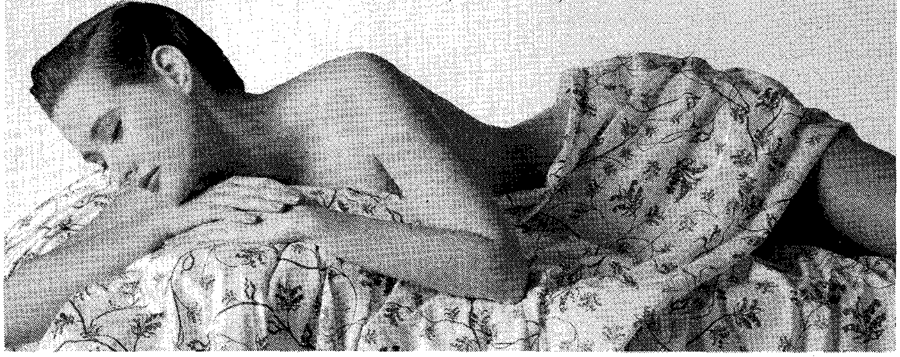

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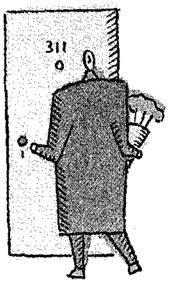


TOUGH CASES

THESE ARE THE JOBS THAT DEMAND A LOT of heart.

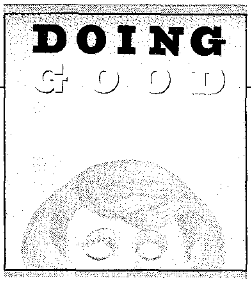
Gay Men's Health Crisis (254 West 18th Street, 807-6572), formed in 1981, is now helping about 1,450 people with AIDS (they are called PWAs here). An additional 140 come in every month. (Most of the PWAs are gay men, but a growing number are intravenous-drug users, women, and children.) With numbers like these, GMHC always needs new volunteers, and it welcomes everyone, not just gay men. Indeed, about 10 percent of the group's volunteers are women, and "they react brilliantly," according to Kevin Madden, manager of volunteers (page 45). The group will provide training and support to anyone who wants to help. Most people put in eight to ten hours a week, but there is no minimum.

Those who want to work directly with PWAs can be crisis-intervention workers, who contact a PWA several times a week and provide emotional or other support, or buddies, who do the simple things that can make a tough life livable—making a sandwich for someone who cannot get out of bed, walking a dog, escorting someone to the doctor. GMHC has professional therapists on staff to help if a PWA's problems become overwhelming.

"Intake" volunteers interview a newly diagnosed PWA and take down important information about families and doctors. Volunteering lawyers help with wills, landlords, entitlements, and employment.

Those who do not wish to work directly with a PWA make significant contributions here. People with computer expertise can update lists; graphic artists and writers can work on the group's publications; speakers can talk to community groups about AIDS. The group can use volunteers to staff the hot line (807-6655), which operates from 10:30 A.M. to 9 P.M. weekdays and gets over 6,000 calls a month, 50 percent of which are from non-gay people.

EVERY TUESDAY NIGHT, **Saint Peter's Lutheran Church** (619 Lexington Avenue, at 54th Street; call Peter Avitabile, 935-



2200) serves a fancy sit-down dinner to about 40 PWAs and their loved ones. Volunteers prepare and serve the meal from 3:30 to 7 P.M. The church also runs a general store, where PWAs can pick up a week's worth of food or clothes free. (The clothing is needed because PWAs lose so much weight.) Drivers are needed to bring PWAs to the dinner, the store, or to the GMHC-sponsored stress-reduction workshops that precede the dinners.

ACCORDING TO RANDI GOLDSTEIN, M.S.W., director of the **New York City Alzheimer's Resource Center** (280 Broadway, at Chambers Street, Room 214, 577-7564), a patient can live with Alzheimer's for seven to fifteen years after the diagnosis. "It can totally bankrupt a family's resources, both financial and emotional," she says. "The patient can get to the point where he no longer recognizes his spouse or his children. It's more intense than other terminal diseases." This resource center can use retired or practicing lawyers to help families with public entitlements and benefits, estate planning, power of attorney, and conservatorship. Those who are knowledgeable about the disease might be interested in staffing the center's information-referral telephone line. Retired social workers, family therapists, and public-education professionals are always needed here.

THE **Brookdale Respite Program** (425 East 25th Street; call Susan Cohn at 481-4350) gives the families of Alzheimer's patients a much-needed break for three to four hours a week. Volunteers, supervised by professionals, sing, dance, play bingo or cards, reminisce, or just socialize with ten to twelve patients. The respite program is currently available at four locations—the Park Avenue Synagogue, Madison Avenue Presbyterian Church, Our Lady of Angels Human Service Center, and Richmond Hill Senior Center—on Tuesday, Wednesday, and Friday mornings. In the fall, the program will expand to other locations in Brooklyn, Queens, and on the Upper West Side. No special skills are required; training is provided.

THE **International Center for the Disabled** (340 East 24th Street; call Barbara Knapp, 679-0100) also runs a program for those suffering from Alzheimer's or related disorders. On Mondays, Tuesdays, Thursdays, and Fridays, clients report to

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the center from 9 A.M. to 2:30 P.M. and work with several therapists. Volunteers can work either one-on-one or in small gatherings, running groups in art and music. The center requires a minimum of four hours per day at least one day a week.

"PSYCHOLOGICALLY, IT CAN BE OVERwhelming to be a patient here," says Jarene Frances Lee, director of volunteer resources at **Memorial Sloan-Kettering Cancer Center** (1275 York Avenue, at 68th Street, 794-5980). "All of the patients here have a serious disease—cancer—and it can be a very technological place. Volunteers are a bridge to normality for them." Many volunteers enjoy working in the adult-recreation area playing cards or doing crafts. One volunteer gives a weekly classical-piano concert. Others can cheer kids up in the children's playroom, which is stocked with toys, Ping-Pong tables, and games. (A separate room for teenagers has a drum set, video games, and posters of Madonna and Bruce Springsteen.)

Volunteers can also work in clinical areas. For the busy radiation-therapy area, the hospital has found that volunteers make excellent patient receptionists because they stay fresh; the people who enter here can use every bit of encouragement.

Those who have training in sciences are also welcome to work in the research laboratories of the Sloan-Kettering Institute. Most positions at the center require at least three hours a week.

WORKING AT A HOSPICE, SAYS BARBARA Rice, director of volunteers at **Cabrini Hospice** (227 East 19th Street, 725-6945), "is not for everybody." The 15 patients in the unit and the 60 at home all have six months or less to live. The goals of the hospice are to provide support to the patient and family, and to keep the patient at home if possible. Home visitors deliver medication to the house, talk to the patient and his family, and run errands. Inpatient volunteers help at mealtime, assist the staff with basic physical care, and talk to family members. Most volunteers are young working people; evenings and weekends are fine. A nine-session training course is required of all these volunteers, and the hospice asks for a minimum of three hours per week and a one-year commitment.

THE **Brooklyn Hospice** (4915 TENTH AVEnue, Brooklyn; call Patricia Santagata, CSW, 718-851-5900) can also use volunteers to make home or bereavement visits. Volunteers get sixteen hours of training. No particular skills are required. Volunteers cannot have suffered the loss of a loved one in the past year, however,

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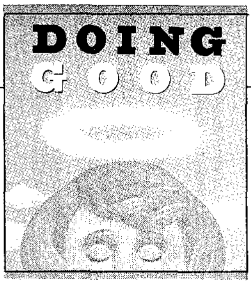


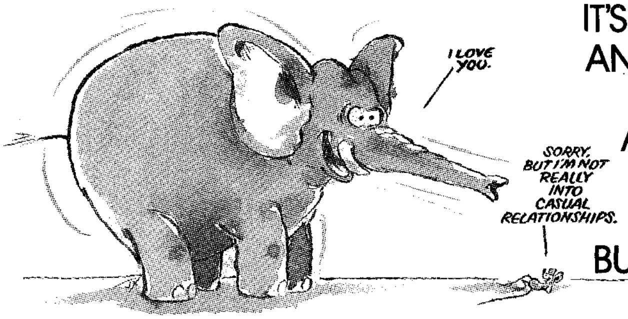
and they must be comfortable with silence and illness. Most of all, though, "you must understand that what can seem like a very minimal contact to you can mean a lot to a patient or a family," says Santagata, the director of volunteers. "Just your being there means so much to them."

THE **Manhattan Developmental Center** (75 Morton Street; call Debbie van Exel, 807-4817), a state residence for the mentally retarded and developmentally disabled, is home to about 200 adolescents and adults, who range from moderately retarded to profoundly retarded with physical disabilities as well. "There are never enough volunteers to help us implement the program plans," says Maurice Halifi, director of the center. "For the more able, we need volunteers who can help teach assembling or packaging tasks, how to work with wood or color pencils, or how to sew pot holders or quilts. Others, the more profoundly retarded, have more basic needs. They need help in learning how to manage their behavior—how to be calm and tranquil, how to dress, how to feed themselves, how to brush their teeth or wash.

"Some people may not be able to work here," says Halifi. "This is not like working in a hospital, with children who are adorable. Some of these people have a grown body and the mind of a child. Some cannot do anything for themselves. This is not easy work. But some people who go into it are enamored of it." Volunteers must be adult, and reliable.

BECAUSE MANY ABUSIVE PARENTS WERE themselves abused children, **SCAN** (Suspected Child Abuse and Neglect, 683-2522) focuses on parents more than on their kids. Volunteers are rigorously screened and must complete eight weeks of training, during which they learn about child abuse. If they are accepted, these parent aides are matched with a troubled family. No one says this is an easy job. "You are taking on an entire family loaded with many, many problems," says Arlene Koeppel, executive director. And you must be "the wooer and the pursuer," according to volunteer Nancy Larsen. "Many of these parents have no skills in relationships at all. They're isolated and angry. They have no self-esteem. They've probably never trusted anyone. So you call and you call. It's give, give, give, and then give some more." ▬

HYPOPROSEXIA?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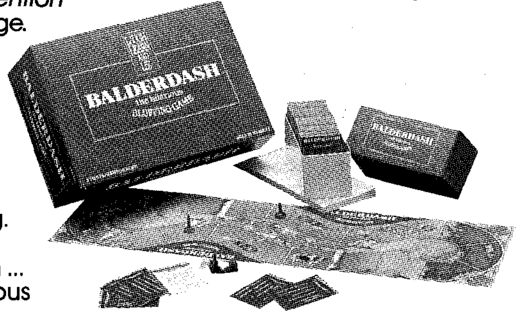

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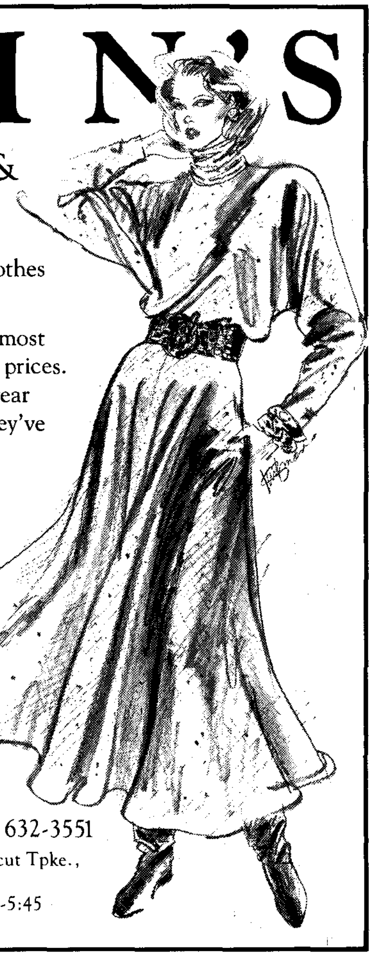
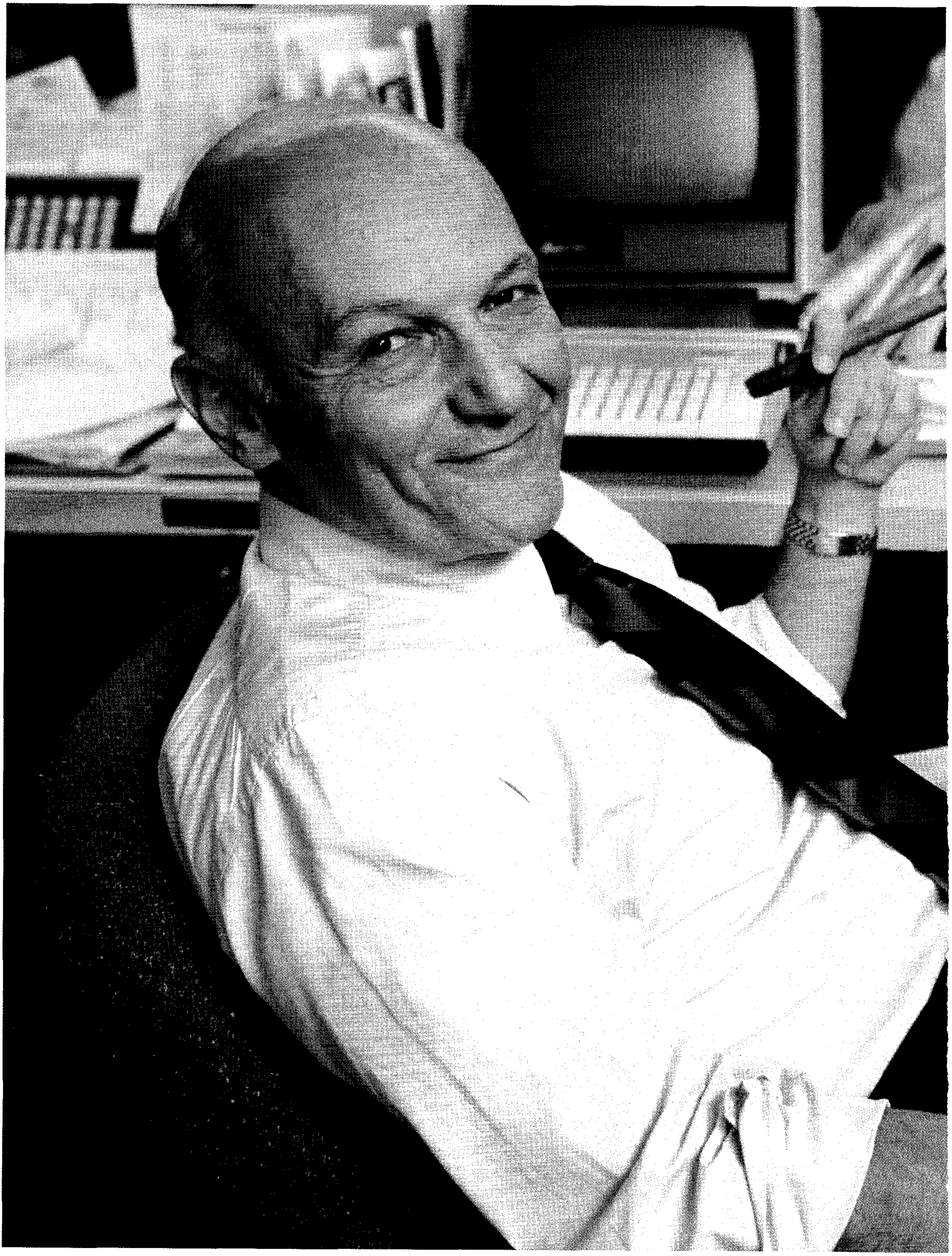
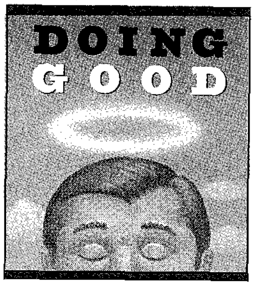


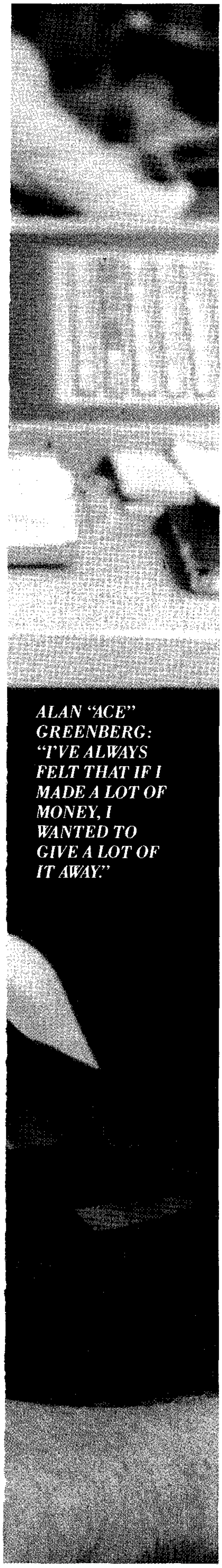




Ace of HEARTS

Bear Stearns Does It the Old-Fashioned Way

BY JESSE KORNBLUTH



ALAN "ACE" GREENBERG: "I'VE ALWAYS FELT THAT IF I MADE A LOT OF MONEY, I WANTED TO GIVE A LOT OF IT AWAY."

Contact Press Images

TOM ANDERSON'S FAVORITE book is the Bible. He reads it. He talks about it. But he doesn't always understand it. In 1979, for example, he found himself stumped by the passage from the Book of Malachi that asks, "Will a man rob God? Yet ye have robbed me. But ye say, Wherein have we robbed thee? In tithes and offerings."

How, Anderson wondered, was he robbing God?

A friend suggested that Anderson could find out by testing Him.

"Give God more money," his friend said.

Tom Anderson was then 34 and in charge of fixed-income trading at Bear Stearns. But his big title and healthy salary hadn't inspired him to become a big giver. "The most I'd ever done was put $2 in the collection plate," he says. "I believed that what you make—and worked hard to make—you keep."

Still, Anderson wrote a $250 check to World Vision. The next day, an unproductive stock he had been holding went up enough to cover the check. Anderson gave away another $250. The next day, the stock went up $250 and covered his gift. This time, with his heart pounding, Anderson sent $1,000 to charity. The stock advanced yet again.

Tom Anderson no longer tests God. He doesn't need to. At 41, he's executive vice-president and head of the investment-banking department at Bear Stearns—and he *knows* that giving is the key to both happiness and success. "I've never seen anybody try to outgive God and come up short," he says.

At other investment banks, rising stars might think twice before letting fly with opinions like that. At Bear Stearns, those sentiments sum up the philosophy of senior management as well. "Gentile, Jew, we don't care," says John Slade, who has worked at Bear Stearns for 50 years. "We love to help human beings."

DESPITE THE WIDESPREAD IMpression that a study of charity on Wall Street might be even shorter than a study of feminism in Sicily, investment bankers and charity aren't strangers. In a business that gets immediate gratification for performance—and pays top performers millions of dollars in bo-

PHOTOGRAPHED BY DAVID BURNETT

A CALL TO ALMS

The managing directors of Bear Stearns must give away a percentage of their salary and bonus. Some, like Greenberg, give much, much more.

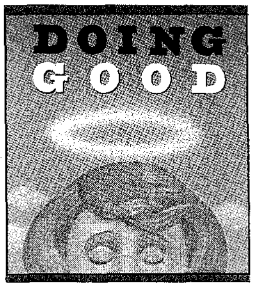
nuses—it would be surprising if there weren't an Ivan Boesky calling friends on behalf of New York University or LaMaMa, a Robert Rubin of Goldman, Sachs raising money for the Democratic party, or a Stephen Peck pitching for the United Jewish Appeal. But as institutions, investment banks tend to keep their eyes on profit and leave charitable concerns to individual conscience.

"We consider giving a private matter," one firm's representative says, speaking for many. "We understand that our people give to schools and universities, but we don't monitor their contributions."

Bear Stearns, in contrast, has been preoccupied with giving for as long as John Slade has been there. Such investment titans as Cy Lewis, V. T. Low, and H. C. Mayer Sr. were all big givers and set an example for others. But Alan C. "Ace" Greenberg, chairman since 1978, does more than maintain a tradition. Under Greenberg's leadership, Bear Stearns has become the largest per capita donor on Wall Street to the United Way and the largest per capita donor in the *country* to the UJA. Bear Stearns keeps no running tally, but directors think it's possible that instead of paying record personal taxes in a time of record profits, they gave away—as individuals—more than $20-million in the past year.

Greenberg's fervor has prompted other Wall Streeters to give more. A few years ago, after a partner whose wife was saved by Raoul Wallenberg took Greenberg to a vigil for the World War II hero outside the Soviet mission, he decided to do something more effective; in 1985, he became chairman of the "Tribute to Raoul Wallenberg" dinner, which raised $500,000 from 1,200 guests. As a rule, he hates dinners and awards ("It looks like I'm running for office"). But, also in 1985, after rebuffing approaches from the UJA's Wall Street division for five years, he reluctantly agreed to be its Man of the Year. The outcome was predictable: At the dinner, 1,200 financial types pledged $13 million, a record amount from this number of givers. "These Bear Stearns people are terrific," says Laurence Tisch, acting CEO of CBS and a major force in New York philanthropy. "Ace Greenberg is the biggest giver on the Street. There's no cause he and [co-president] John Rosenwald aren't in front of."

Bear Stearns will, like other firms, sometimes make a corporate gift. But Greenberg much prefers more soul-enriching giving: *personal* charity. He has, however, long known what Tom Anderson learned in 1979—voluntary giving doesn't usually produce big contributions.



In 1982, Greenberg and his executive committee decided that managing partners at Bear Stearns would be *required* to give away a percentage of their salary and bonus. The drill is simple: You get a lot, you have a duty to give a little. And if you have a problem with that and don't make your contributions to a charity or charities of your choice within a fixed time, the firm will appropriate the money and give it away for you.

No other Wall Street investment bank has such a rule. But then, no other bank has a charity zealot at the helm. "I've always been impressed by the fact that I wouldn't be here if a distant relative—who'd been here only five years himself and had already brought over his sister and brother—hadn't sent money to a cousin in 1875 to come over here," Greenberg says. "His cousin was my grandfather. So I've always felt that if I made a lot of money, I wanted to give a lot of it away."

FORTUNATELY FOR HIS CAUSES, Greenberg, who was born 59 years ago in Wichita, Kansas, started making money soon after he graduated from the University of Missouri and began working for Bear Stearns. "When he came here in 1949, his job was to put pins in maps to show where oil wells were," Slade recalls. "I was in charge of risk arbitrage. Every day, this young man asked me questions. So I let him work for me."

In 1958, Greenberg became a partner; in 1978, he was named CEO. He retains his seat on the dais of the block trading floor, however, and still spends most of every day at his monitor, happily buying and selling stocks.

Last year, the managing partners, all of whom used to be paid a salary of $60,000 before bonuses and profit sharing, took Bear Stearns public. Because charity begins at home, the partners turned directors gave $30 million of their stock to 4,500 Bear Stearns employees. Most of the remainder is tied up in the firm's capital and can't be touched. This year, in a secondary stock offering, 30 senior directors got a windfall: a chunk of preferred stock they could convert to 1.1 million shares of common.

In June, the directors were entitled to cash in the first third of those shares. It was already clear that the tax laws would be changing and that sanity lay in making contributions in 1986. (The new tax bill decreases benefits for high-income donors. Every dollar such donors give this year would cost 11½ cents more in 1987 and 17 cents more in 1988.) So before thirteen directors cashed in, they gave away a portion of their stock. Two donated all of it to charity. Total: $13 million.

The men who gave it all away were E. John Rosenwald Jr. and Ace Greenberg. Rosenwald and his wife, Pat, built a swimming pool for a camp, established a chair of geriatrics at the NYU Medical Center—"a gift I wanted to make while I still remembered to give it," the 56-year-old Rosenwald says—and a professorship at Dartmouth.

Greenberg's stock was worth $2.9 million; though he won't specify where the money went, he says that three quarters of it went to non-Jewish charities.

"We could have kept it and paid taxes on it," he says. "It made better tax sense to give it away—but that's not why we did. It was just the right thing to do."

Nevertheless, Greenberg is sometimes surprised when people don't respond in kind. "I've never received one share of business from any university I've ever given to, which, frankly, surprises me," he says bluntly. Greenberg is well known on Wall Street for doing magic tricks, and as he talks about charity, it's clear how much he believes in magic—it's as if he opens his hands, throws gold to the less fortunate, and somehow a taller pile appears in his palm. "The more I give," he says, staring at his cigar as if it could solve the riddle, "the more I make."

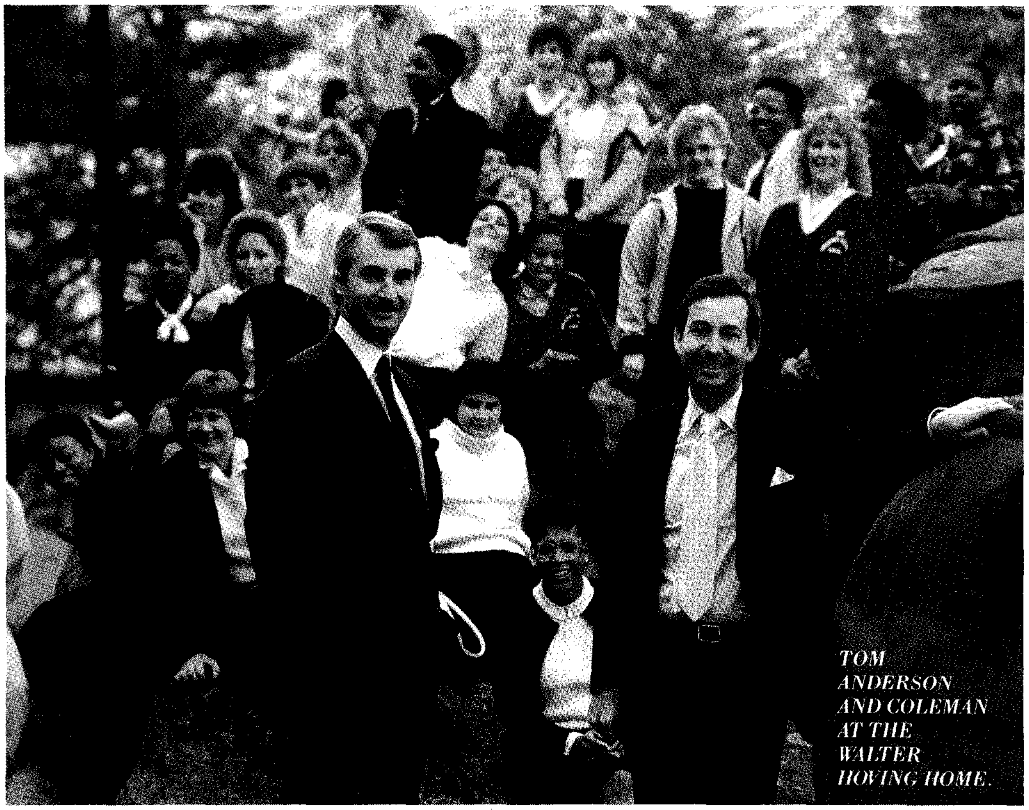
"IT'S ALL IN THE ATTITUDE," explains Denis Coleman, the 40-year-old chairman of the operations committee and an employee for twenty years. "Alan understands that this isn't a financial transaction. The giving of yourself is just as important as giving money. You're not making a deal with God."

At Greenberg's level, giving of self

means making phone calls. "What more charities need is people who will call for money," he says. "I don't want to be on boards or committees. I'm *only* interested in fund-raising. And face it, if I call each person who sells us supplies, we get a quick response."

Each year, just before the start of the UJA-Federation campaign, Greenberg also likes to send a letter to every Bear Stearns managing director who is Jewish. The letter is an invitation—sort of. "I tell them that I'm expecting them to come to a cocktail party," Greenberg says. "I also tell them that those who don't come will be personally solicited by me. We get almost 100 percent attendance."

Greenberg focuses on directors, and the directors pass the word to their staffs, who know what their department heads have given. This strategy drew $3.8 million from 130 Jewish staffers at Bear Stearns last year. It also sends a message to the firm's junior employees. "The management philosophy taught in the Bible applies here, too," Tom Anderson says. " 'Whosoever would be master of all must be the servant of all.' "


TOM ANDERSON AND COLEMAN AT THE WALTER HOVING HOME.

THE MOST VALUABLE INVESTMENT

"It's all in the attitude," says Denis Coleman. "The giving of yourself is just as important as giving money."

Anderson and Coleman mean this literally. As a child, Anderson had seen alcoholism hurt his family, so he joined the board of the Walter Hoving Home. He's now its chairman, and he's bought a farm in New Jersey where six chemically dependent women can stay until they're level enough to go to Hoving. Coleman, father of four, works for the Hoving Home and Covenant House, where he also spends time as a "bouncing board" for one runaway teenager.

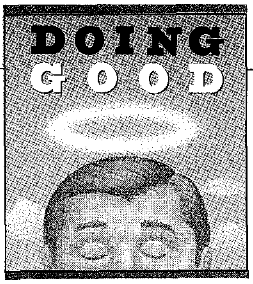
Last year, Coleman and Anderson wondered if the millions being raised for African hunger relief actually arrived. A few weeks later, they flew to Africa to find out—and gave $2,700 to educate 60 students for a year, and $4,000 to sponsor an orphanage dispensary. "In Burkina Faso, we were within 100 miles of Timbuktu, which was once the trading capital of the world," Coleman says. "Now it's nothing. That wasn't lost on us."

Other directors have other causes. Co-president James Cayne, who created the market that later enabled others to invent city-saving MAC bonds in the mid-seventies, is on the board of Children's Village. Executive vice-president Alvin Einbender, "a sociological Jew," is the chairman of the Wall Street division of the UJA. Frank Martucci, head of corporate bonds, was the first member of his family to get beyond the eighth grade; when his alma mater, the William Penn College of Oskaloosa, Iowa, had money troubles, he joined the board and counseled the school on its finances.

Ed Rappa, who smiles ironically when he recalls his childhood on "fashionable St. Marks Place," raises money for his alma mater, the Boys' Club. Michael Tarnopol and his wife graduated from the University of Pennsylvania; he's now a Penn trustee and a member of the Wharton school's board of overseers. Carleton Holstrom, a vice-chairman of the board of Rutgers, donated an addition to the university's art museum to honor his parents. Bill Hayden, a managing director in public finance and one of the ranking blacks on Wall Street, counsels black students—and attends the UJA dinner.

ALL THIS ACTIVITY COULD BE distracting. The constant solicitations for personal causes could hurt the business. Instead, what one director has described as "an inflicted attitude" toward giving has become subliminally infectious over the years. "This is a real partnership," he says. "We're not fair-weather friends."

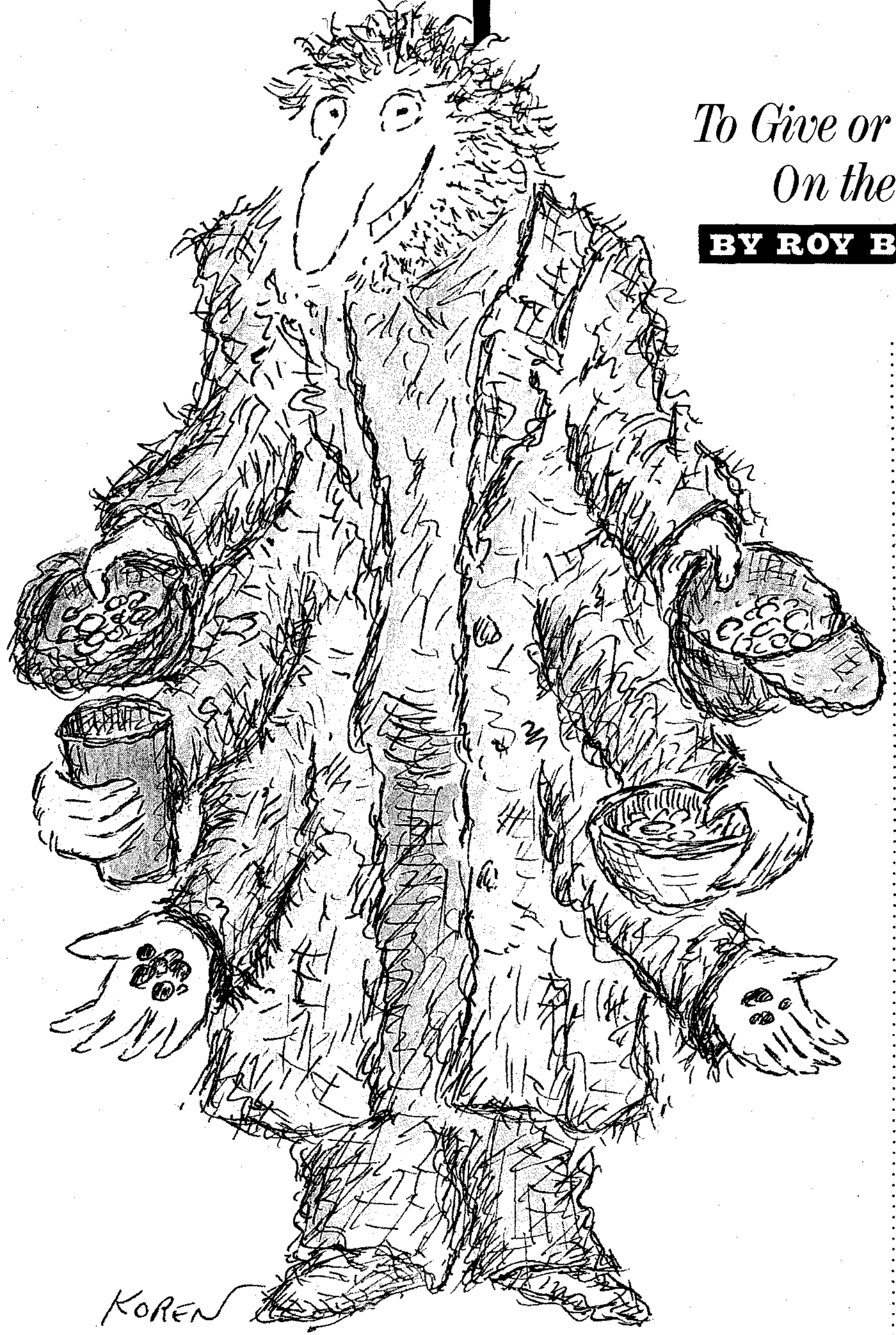
And the charitable fervor is no longer limited to male honchos on the executive floor. Recently, a second-level Bear Stearns employee whose sixteen-year-old daughter has cystic fibrosis committed herself to raising $1.5 million for the Cystic Fibrosis Research Fund at Columbia-Presbyterian Medical Center. She's still too new to ask Greenberg and the big boys for money. But she may soon come to understand the parable of Denis Coleman and the colleague he introduced to the Reverend Bruce Ritter, president of Covenant House. That colleague talked briefly to Ritter. Then he wrote a check. And then he turned to Coleman and said, simply, "Thank you." ■



Buddy, Can You Spare a Ten?

To Give or Not to Give On the Street

BY ROY BLOUNT JR.



I GUESS THERE IS NO PRACTICE SO bizarre but some tribe can be found that practices it. Somebody was telling me the other day about some culture somewhere—Indians, I think—in which the whole issue of poverty is finessed. If a villager can't work, for whatever reason, everybody chips in to keep him or her reasonably prosperous. And this policy is cheerfully applied even if the person in question just doesn't *want* to work. Most people in this culture, apparently, have a proclivity for gainful employment. If some people don't, what's the use of outrage or consternation?

That village, wherever it is, is less complex than New York. Every day, and more and more pressingly in this era of fast-and-loose conservatism, people in New York who have spare change are confronted by fellow pedestrians who claim, and in most cases appear, to be in desperate need of it. At a time when the most influential person in the land is Nancy Reagan, many citizens do not feel safe in assuming that these mendicants are just being perverse. Therefore, the unneedy feel a need to formulate some coherent and (not an eighties term, but) "compassionate" policy toward beggardom.

"I only give money to old men," says my friend Joanna. "Young people can earn it and old women yell at you if you don't give it to them."

"I give it to old women," says my

ILLUSTRATED BY EDWARD KOREN

friend Esther. "Because it's *so sad*.... Unless they're dressed better than I am. There's one on the corner of Bergdorf's who's got a different outfit on every day! Who is *she* kidding?"

"The ones that smell like pee," says my friend Julie. "Because I figure no one's going to hire them."

"Or if they're too fat, or too ugly, or schizophrenic," says my friend Elaine. "If they're too out of it to be employed. But I never give anything to the regulars in my neighborhood. Otherwise, every time I went out the door they'd be saying, 'Hey, Elaine, gimme a dollar, quick, I got to get uptown.' "

"I never give anything to anybody who shoves anything at me," says Esther.

My friend Roland picks up a sandwich when he goes to lunch and hands it to a genuinely wretched-looking man who stands near his office. The man appreciates it. But Esther says she offered a sandwich to a man who was holding up a sign that said HUNGRY and he told her he only accepted money.

"I give them something if I'm happy," says my friend Nancy, "or if I'm feeling the weight of the world, or if I'm feeling morally majestic...."

The panhandler with the least appealing approach I have heard of was the one who went up to two women and, when one said, "No, I just barely have enough to get home," responded as follows: "Now, wait a minute. There's two of you. That'll cost you on the subway two bucks between you. What are you going to do, take a *cab?* Even that couldn't be more than.... *Hey!* Okay, go home and sit in your *kitchen*, and have your big meal in your *kitchen*. I ain't got no *kitchen*. You old stingy lesbos!"

The best approach is to be a young pregnant woman, looking worried and shy but determined, with a wisp of hair in your face.

I don't know why nearly all of the people I've quoted are women. It may be that women think over their responses to panhandlers more thoroughly because, as several of them pointed out to me, a woman has to stop and open up her purse and dig around in it as potential snatchers look on.

My own giving has tended to be casual and impulsive. If the beggar isn't surly, and I have some loose change in my pocket and I am not feeling surly myself, I hand him or her a couple of coins, checking quickly to make sure none of them are tokens. Surely a greater percentage of my charitable dollar reaches the deserving that way than if I attend a concert or send a check to an agency.

I now realize that the matter warrants more consideration.

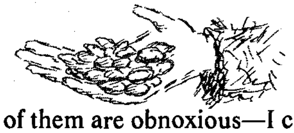
I am one of those villagers who do have a natural tendency to work. I would do it if I didn't have to. And I get to make money doing something I get off on. Once, when I was employed by *Sports Illustrated* and was doing a story on coon-hunting, a coon-hunter in Spanish Fort, Texas, told me something I was tired of hearing—that I had the greatest job in the world. I said, well, I had to spend a lot of time in airports and one thing and another. He said, "I bet it beats running three saws eight hours a day." He worked in a sawmill. I admitted he was right.

That man might have contended that begging beats journalism, even, but there he would have been wrong. I feel qualified to say so, because my work—buttonholing people, trying to get something out of them, holding their attention, choosing words, telling my story, making a case—is not much different from what panhandlers do, and my working conditions and remuneration are better. The same things could be said about panhandling vis-à-vis a lot of work in New York: sales, law, entertainment, advertising.

Panhandlers are as much a part of the New York culture as investment bankers, certainly, and it is not clear to me that they are more of a drag on it. Their readily observable proliferation in the era of country-club self-reliance bolsters my politics. Edwin Meese may be right in asserting that some people just want to be homeless, but why does Reaganomics seem to *bring out* this longing in people? Outspoken traditional Democrats have not exactly been a dime a dozen over the last few years; the chance to talk to one is well worth a quarter to me.

Generally speaking, people who try to bum money off me in person have less of it than I do. This is not true of a great many other persons and institutions that try to hustle me. Just by floating depositors' checks—refusing to let them withdraw their money until five, ten working days after they deposit it—banks grift more brazenly than beggars.

Dealing with New York beggars at their work is generally less stressful than dealing with, say, New York bank tellers at theirs. Beggars are glad to see you. Some of them are obnoxious—I can't say I altogether *blame* them—but most seem to recognize that it behooves them to deal agreeably with the public.



My policy toward them is twofold.

One: to regard panhandling as critically as I do any other profession. There are beggars who persuade me and beggars who don't. The former get my business. I have the feeling I can discriminate between beggars more surely than I can between doctors, for instance. Which is a shame, because I can go a lot further wrong with the wrong doctor.

Two: to converse more with selected beggars. The other night I talked, or listened, to Carol for half an hour across the street from her welfare hotel. She said she lives in one room with her mother and nineteen-year-old son, who has bad kidney trouble and partial brain damage and won't go to the doctor anymore because the last time he went, the doctor told him he was going to die; and if he doesn't go to the doctor and get forms signed, they can't get all the benefits they're entitled to. She said she was distantly related to Fanny Brice, and here she was out on the street asking for money!

"Last night a man gave me a dollar, and the woman with him said, 'She'll just spend it on liquor.' I caught up with them and gave it back. I said, 'I don't drink and don't smoke and don't use drugs and I'm not a hooker.' This woman goes into the deli and comes back and says she's glad I took the trouble to tell her that. She gives me $10."

People kept walking by and I told Carol not to ignore potential donors for the sake of talking to me. "I like talking," she said, and she went into more detail about the family connection with Fanny Brice. "It *is* distant," she admitted. "*But*..."

Panhandlers shouldn't be taken for granted. The other day, I saw a woman sitting on a hydrant, holding out a cardboard coffee cup. She was the saddest-looking person I'd seen in some time. Her mouth was set in a grimace that would have been fitting if she'd just heard that a loved one had died. She was looking off into the distance. I went over and extended a handful of change toward her cup. She pulled it back. "No, thank you," she said firmly. "I *have* some change." Her cup was half full of black coffee.

Another time, I was walking down upper Broadway with a box of fried chicken in my hand, eating out of it greasily. A guy came up with his palm out. I pulled the last piece of chicken from the box and offered it, greasily, to him.

"Naw, naw," he said.

"You don't want it?" I asked him.

"Naw."

"How come?"

His expression showed that the moment had become awkward for him. "I don't *know* you," he said. ■

DESIGN

BY

MARILYN BETHANY

NOW IT'S NEO-MODERN

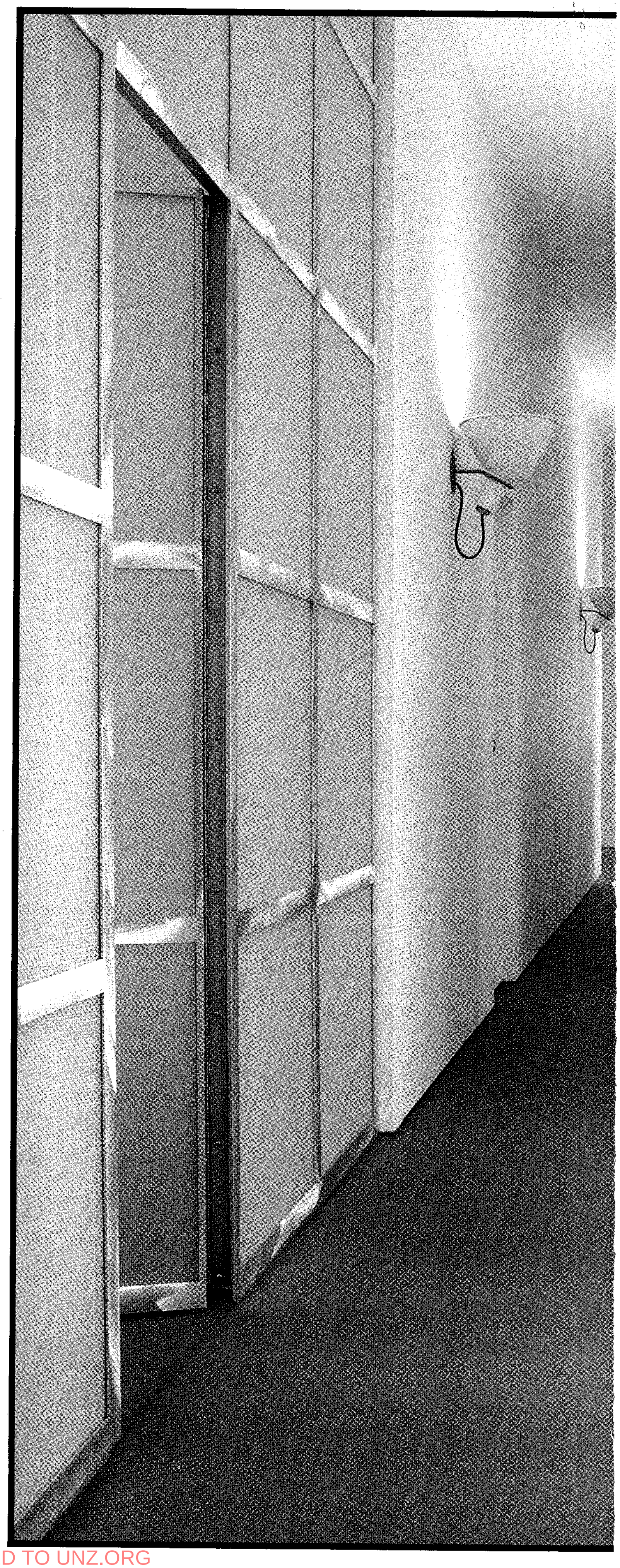
Too many designers are famous—and interesting—only for the first fifteen minutes after they've sprung some startling new wrinkle on the world. Massimo and Lella Vignelli, on the other hand, have kept us spellbound for 25 years, all the while firmly holding their ground.

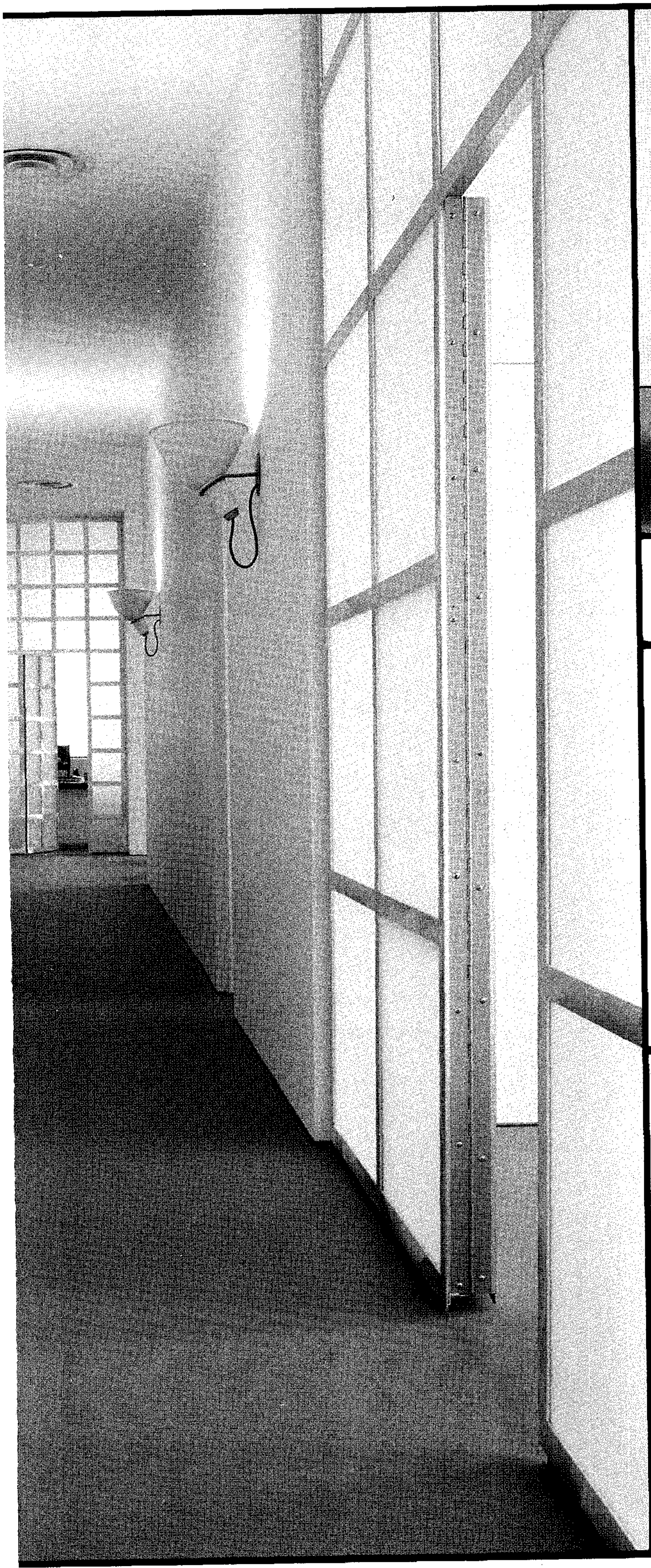
Though Massimo describes Vignelli Associates' new office as "neo-modern," it's tough to pin down precisely what separates this design from the simply modern: Allegiance to the grid remains unshaken; colors are confined to the standard black, white, and beige; furnishings are suitably minimalist. And yet, he's right: This office, with its air of hushed mystery, couldn't have happened ten or fifteen years ago. Romanticism hangs in the air.

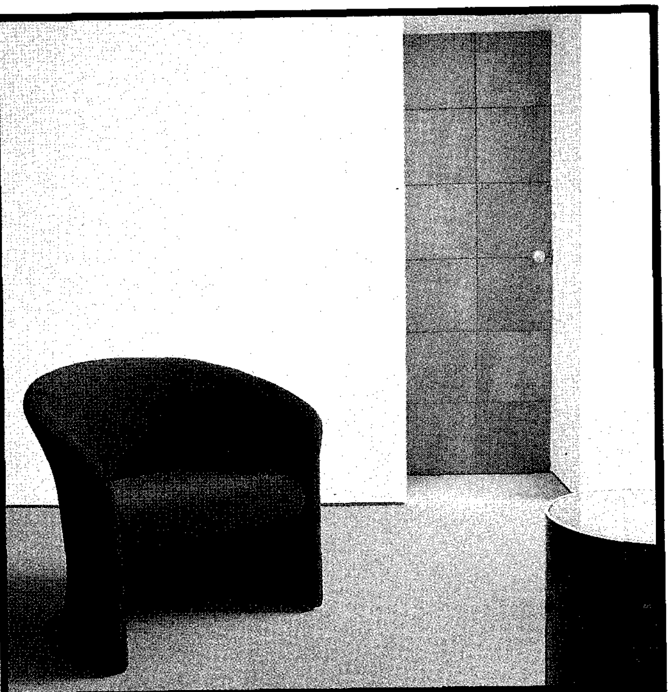
In a world fueled by novelty, it's heartening that the Vignelli alchemy—finding life in an idiom that many designers have left for dead—still works.

PHOTOGRAPHED BY

ELIZABETH HEYERT

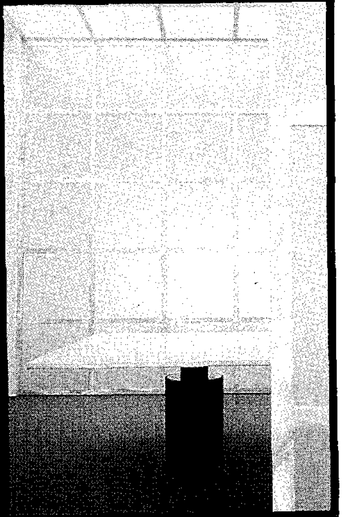




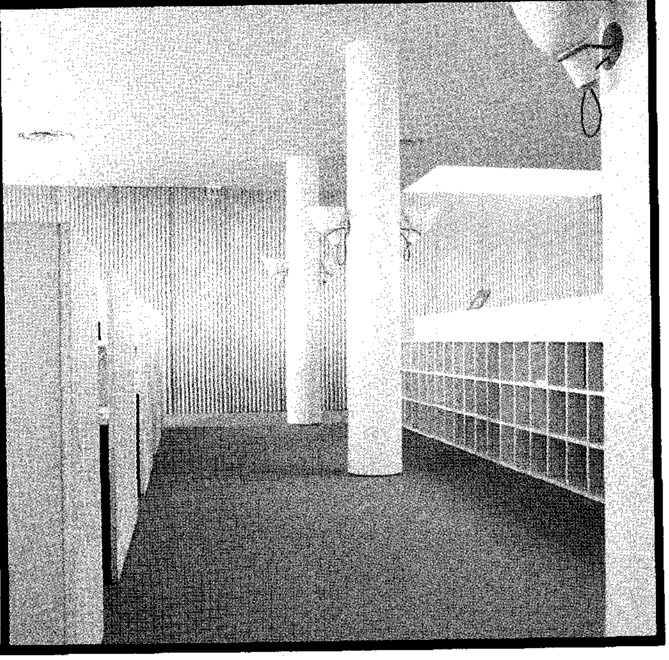


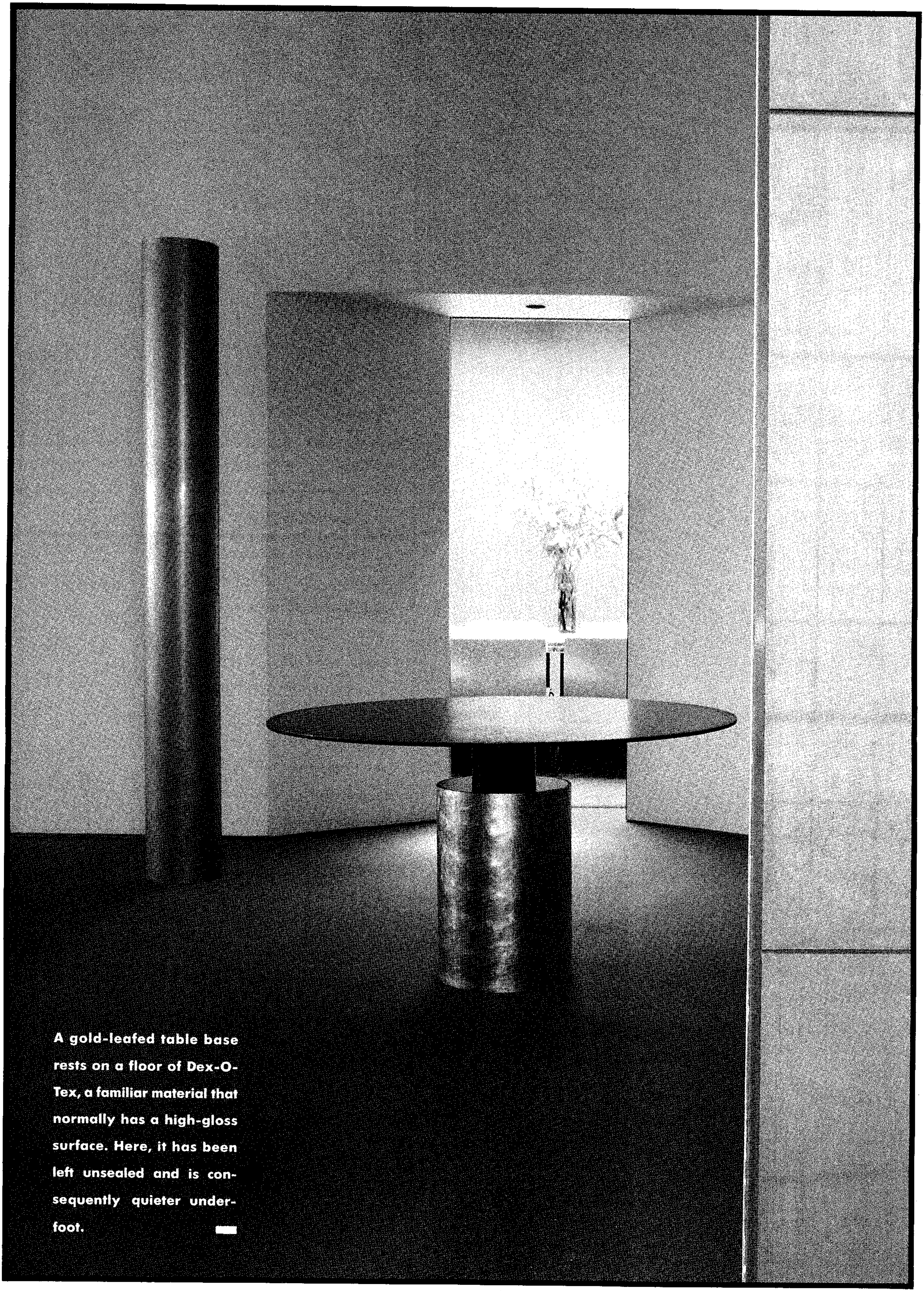
In Vignelli Associates' new offices—a former factory on Tenth Avenue—deep-set doors, sheathed in lead, seem impossibly small, as if intended for medieval monks.

Left and right: Grids of brushed aluminum hold sandblasted-glass panes.



Materials that once might have looked raw—particleboard, galvanized steel—now seem powerful, even grand. Carpenter-built designers' stations are a nice change from prefab office "systems."





A gold-leafed table base rests on a floor of Dex-O-Tex, a familiar material that normally has a high-gloss surface. Here, it has been left unsealed and is consequently quieter underfoot.

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BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities.

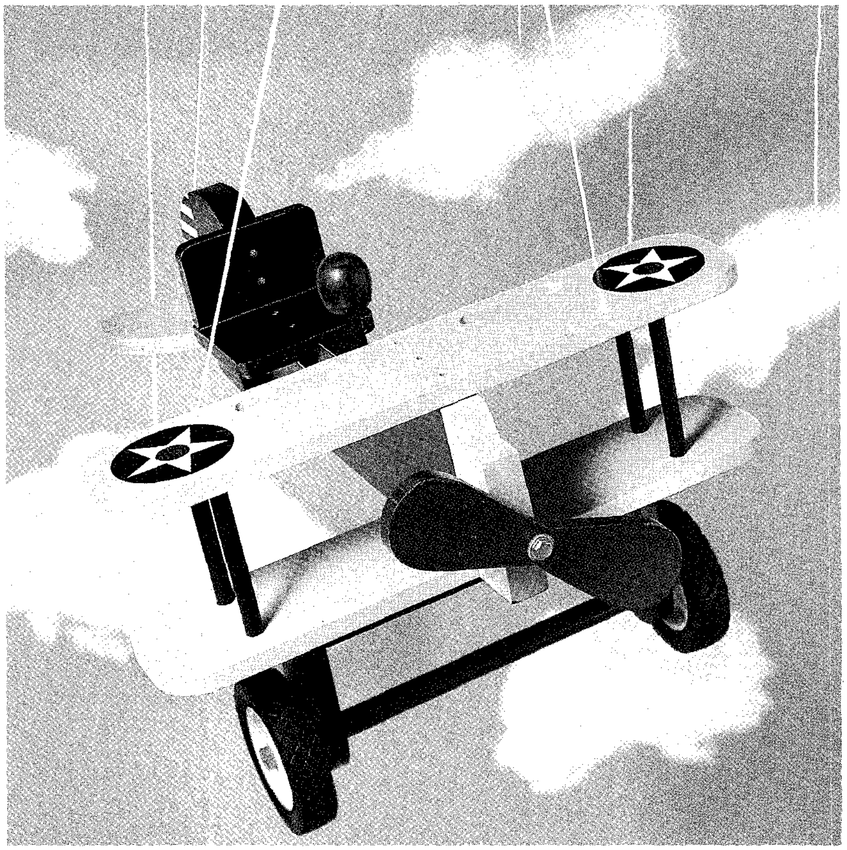
By Corky Pollan

Sweets of Strength

Oh, that was the most divine dinner—I'll never eat again. Yes, a tiny brandy, please. But what are these? *Chocolates?* Not ordinary chocolates, but Cluizel's liqueur-filled ones. The large lovelies are *nus* (unwrapped chocolates). The milk-chocolate *nu* is filled with Grand Marnier ganache, the dark-chocolate one with Cointreau. Nibbling a *nu* is like nibbling an intoxicating cookie. The little apples are filled with Calvados—so nice for fall. These bonbons—and many more—are $17.50 the half-pound (around eighteen apples or five *nus*). **—Barbara Costikyan**

GALERIE AU CHOCOLAT/*AT&T Arcade, 550 Madison Avenue, near 55th Street/935-6800*

COINTREAU
Grand Marnier



The Child Blue Yonder

Those featured players on *The Late Show*—honest-looking biplanes with a propeller and stick—will now be wheeling along Columbus Avenue. At the controls? Fly-boys *and* -girls eighteen months to three and a half years old. And little ones tooling around in these sturdy, easy-to-assemble "ride-ons" can keep their heads in the clouds, their feet firmly on the ground ($85).

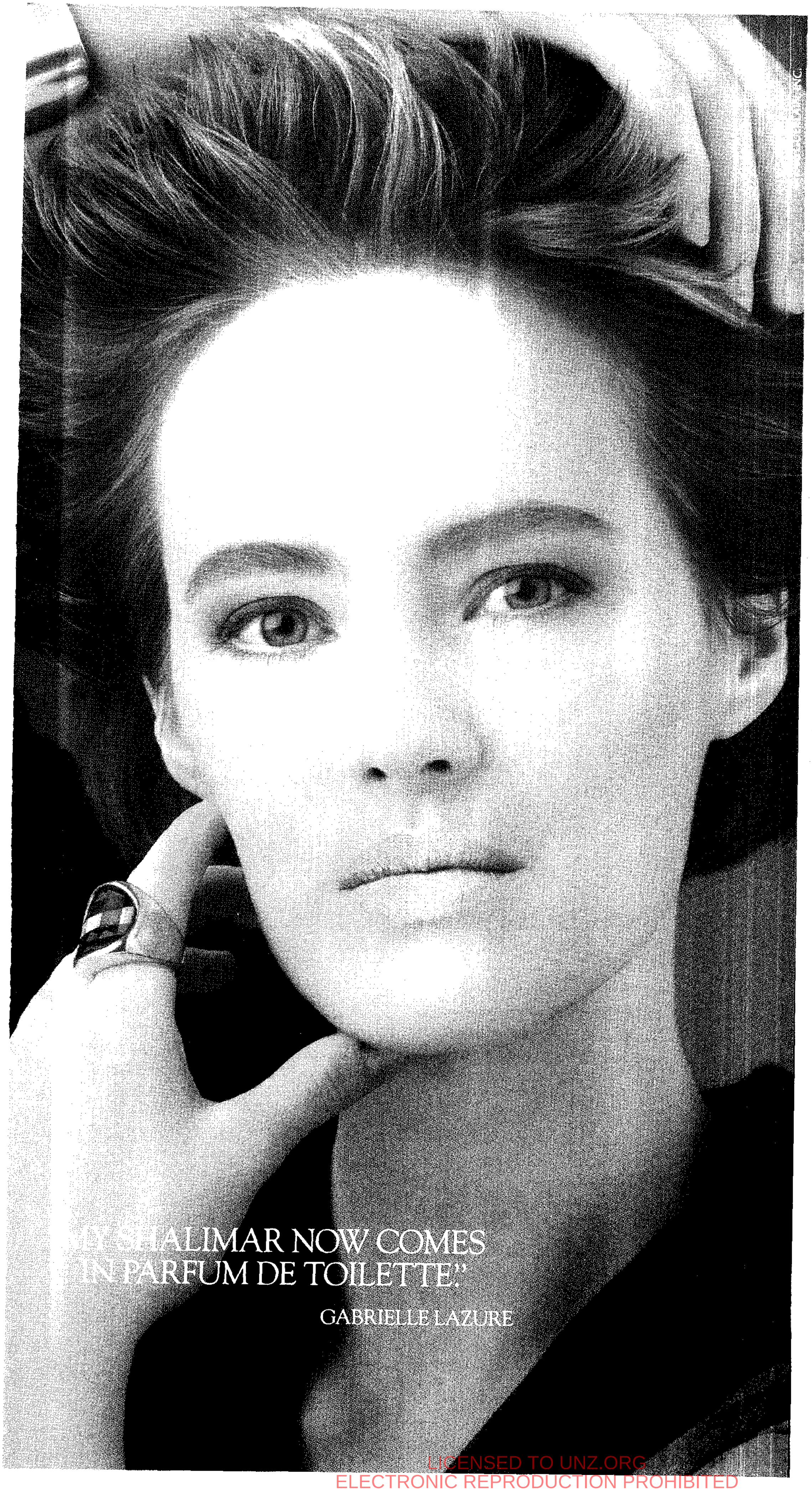
CONRAN'S/*160 East 54th Street (371-2225) and 2-8 Astor Place (505-1515)*

Let It Be Wee

Newsweek recently reported that baby-boomers are opting out of having babies, but the deluge of birth announcements in *our* daily mail seems to refute that pronouncement. If, like us, you're stumped for gift ideas to stem the unrelenting tide, consider these instant heirlooms from Belgium and France. Some are Victorian, others are from the twenties and thirties, and they're all in exquisite condition. Among the sweet confections are frothy christening gowns, hand-embroidered crib-and-pram sets, fleecy flannel pinafores, lacy infant caps, cozy flannel-lined dresses, comfy flannel shirts, pillowcases, even turn-of-the-century buntings (from $15 to $75).

TROUVAILLE FRANÇAISE/*By appointment/737-6015*

Photographs: top, Larry Bercow; left, Rita Maas; right, Scott Dorrance (crib from the Wicker Garden).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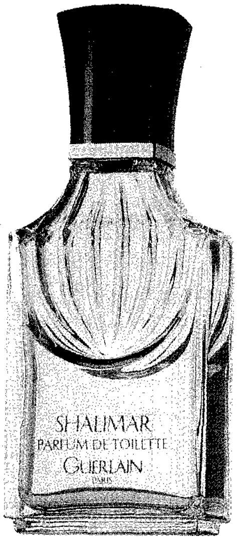
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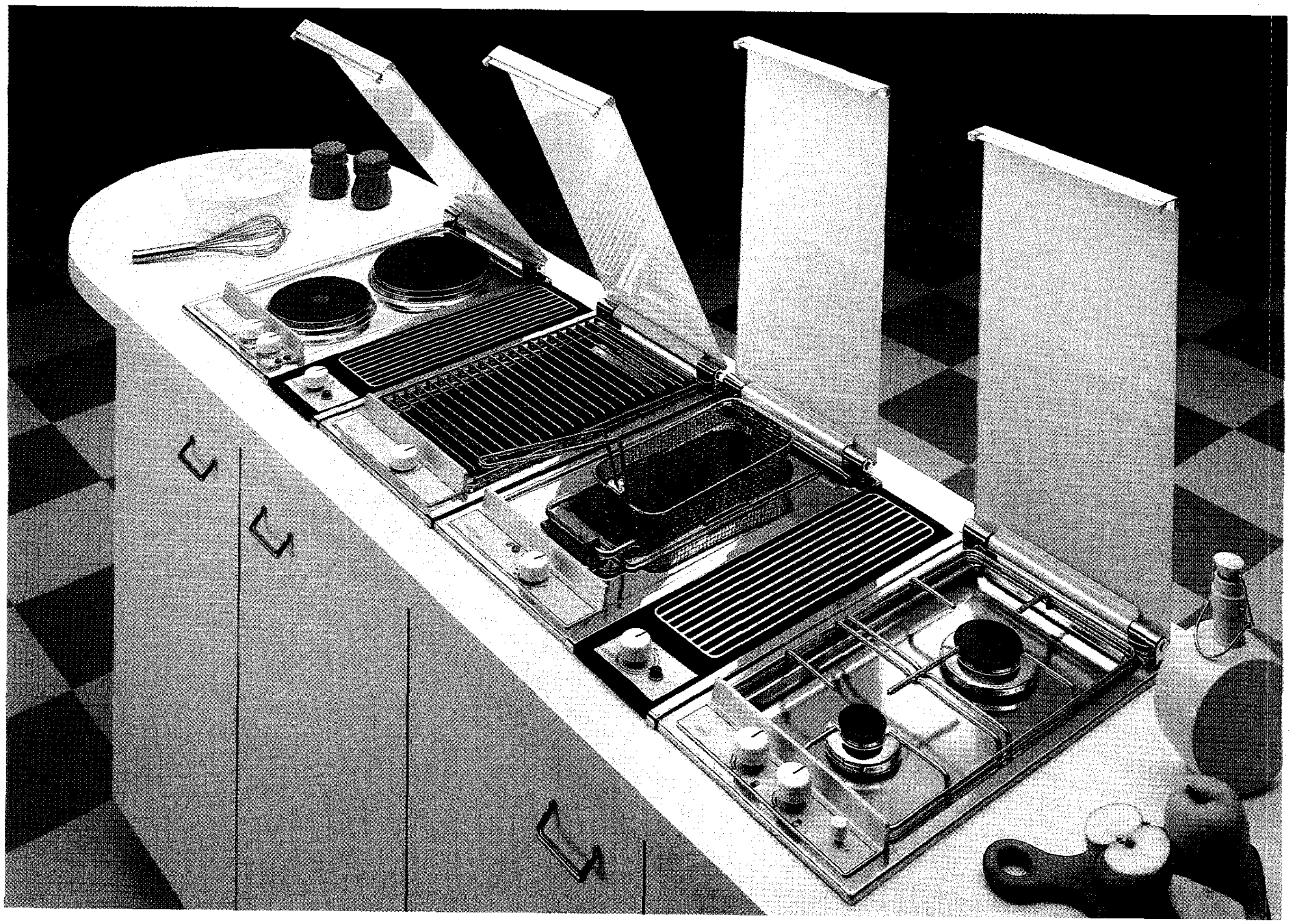

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Movies/David Denby

FINE AND MELLOW

> "...The tone of *Round Midnight* is both melancholy and proud, capturing the bluesy, restlessly yearning side of bebop..."

IN **Round Midnight,** THE LEGENDARY tenor saxophonist Dexter Gordon, a shambling big man, walks with the care and delicacy of a mountain climber approaching the edge. Gordon plays Dale Turner, an alcoholic bebop genius who immigrates to Paris in 1959. Nearly burnt out, and at times so tired he can barely speak, Dale at first seems a shell. Yet Dexter Gordon gives him an ironically elaborate and formal manner. Even when cadging a drink, he displays the imperturbable grandeur of an exiled king among loyal subjects. Booze may have slowed him down, but the swaying, alcoholic walk has a majestic swing to it. In this lovely, heartfelt movie, directed by Bertrand Tavernier, Dexter Gordon's presence combines genius and mortality, strength and an ineffable weariness.

In Paris, Dale undergoes a happy renewal: He joins the other black bebop musicians at the Blue Note, a small club on the Left Bank run by Americans. At the same time, he falls into the hands of an admiring young Frenchman, Francis (François Cluzet), who keeps him on his feet (literally) and rescues him from the hospital when he goes on a bender. Stabilized, he plays, he records, and he's reasonably happy. But we understand that he's having a temporary remission. Dale is a twice-wounded man: Though influential in the jazz world, his difficult music has been ignored by most of his countrymen; and he's turned into a self-destroying drinker who sneaks away from people to get loaded. No matter what, he can't go on very long.

With loving care, Tavernier re-creates this community of black American artists in exile who live in shabby hotel rooms, storing their dishes in the bidet, and who long for okra and semolina and make imperishable music at the tiny club. *Round Midnight* has a tender, commemorative ardor to it. Tavernier wants the world to stand up and recognize the achievement of the American bebop musicians. He has Dexter Gordon recite the names of his great ancestors—Charlie Parker, Lester Young, Ben Webster—to establish the lineage, the passing of divinity from the potent yet weakened older generation to a potent and again weakened younger one. The tone of the movie is both melancholy and proud. It says that the neglect the bebop greats have suffered is awful yet not irrevocable; what matters more than anything is that a few people understand jazz *in the right way.*

BEYOND COOL: *Dexter Gordon in Bertrand Tavernier's film.*

The movie embodies the French genius for appreciation. God knows, they are great cultists in Paris, particularly when they take charge of an American reputation they believe undervalued at home. There's a kind of sorrowing fable here: America may be able to create great black artists, but it can't sustain them. Only France can do that. In America they fade away and die; in France they are lionized and loved. Some of the references to the influence of Debussy and Monet may seem a little self-serving (is Tavernier claiming bop for France?) or even pious (is there a PBS documentary inside the movie longing to get out?). But there can be no mistaking Tavernier's intention. The noisy French celebration, drifting back here, has revived the reputation of some old American movie directors and pulp writers; Tavernier obviously wanted to do the same here for the jazzmen of the bebop era.

Tavernier, who wrote the screenplay with David Rayfiel, has combined elements of Gordon's hard-drinking and itinerant life with incidents from the later (Paris) years of Bud Powell. Instead of a plot, Rayfiel and Tavernier give us a series of mild and gratifying incidents—the progress of a loving friendship. On Dale Turner's first night in Paris, Francis, too broke to get into the club, sits in the rain outside, listening to the music through an open coal chute. Later, the two men meet, and Dale offers him a lordly handshake. He consents to receive Francis's homage. But Francis quickly moves from hanger-on to nurse: He takes Dale away from the sullen Buttercup (Sandra Reaves-Phillips), a middle-aged blues singer who has grown tired of keeping Dale together, and he establishes him in his own tiny apartment.

Young François Cluzet, whose thrusting nose and thin lips give him a passing resemblance to Dustin Hoffman, has a ferrety intensity that's perfect for the role. His Francis is pure in appreciation; he's the kind of pain in the neck who has a great record and book collection but never any money, an obsessive who can go into rhapsodies about his idols while ignoring his wife and daughter. Tavernier treats him affectionately as a bit of a jerk—proprietary and relentless, the ultimate fan—but as a *necessary* jerk. Dale rewards him by continuing to play and by offering his recollections, his thoughts on music and life.

Though spoken largely in English, *Round Midnight* unfolds in a style as unmistakably European as that of Tavernier's last picture, the elegiac *Sunday in the Country.* The movie is uneventful and undramatic; it stays on one level, a single beautiful spell of melancholy. Perhaps because he's celebrating a damaged, essentially vulnerable community, Tavernier treads cautiously. His respect is a little enervating. Francis is criticized for his selfishness, but the great artist Dale is ab-

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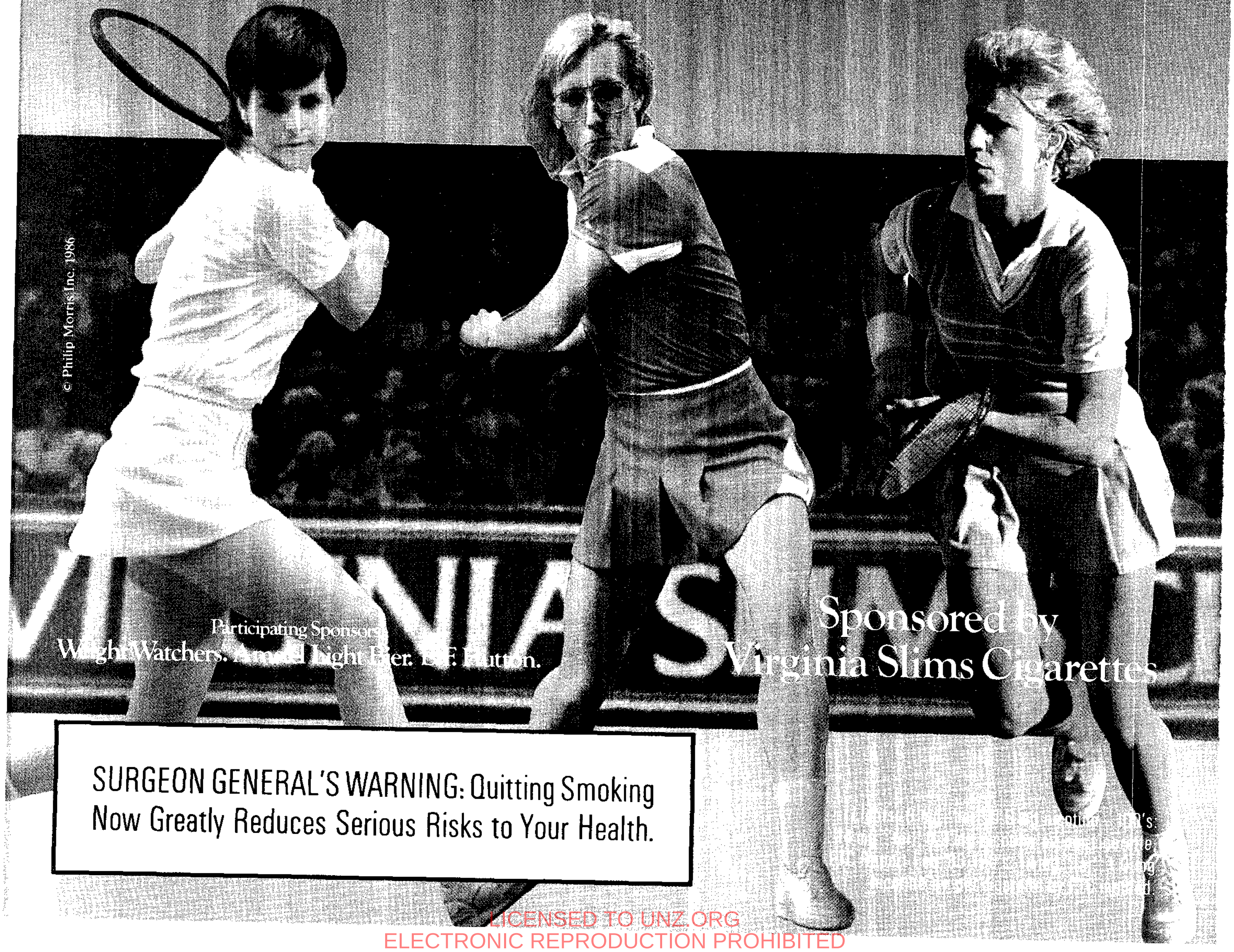

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> "…Bertrand Blier's *Ménage* is half a disaster, half an astonishing, giddy ride…"

solved of every bad impulse but self-destructiveness, and the exiled blacks get along with one another very well—too well, I would say, since harmoniousness is hardly a quality much noted in émigré communities. Worse than that, the Dale-Francis relationship lacks the dramatic tension that would make it moving rather than just touching. Is it credible that Dale's gratitude would never be spiced with a little rebellion or at least resentment? Wouldn't he get bored with his scurrying little acolyte-nurse?

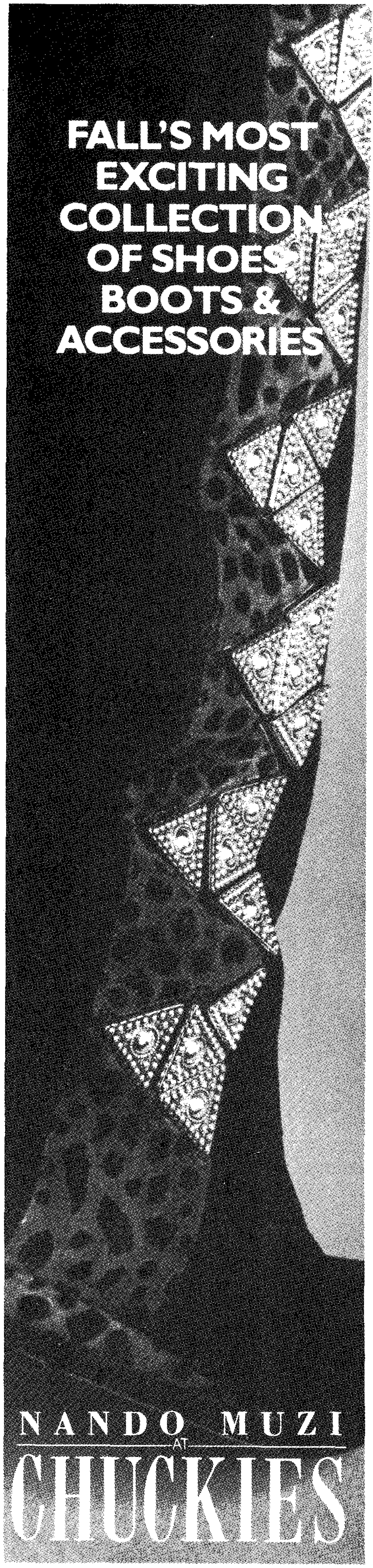
Yet the dramatic inactivity of *Round Midnight*—the niceness, the blandness—is less damaging than usual, because it's a music film. The jazz binds the sequences together, makes the mood deepen and flow. An expert quartet has been assembled for Dexter Gordon, who plays a variety of classics by Thelonious Monk, Vernon Duke, and others. (Herbie Hancock, rediscovering his serious roots, has done the rest of the score.) The music in *Round Midnight* is ravishing, but, in keeping with Tavernier's walking-on-eggshells approach, the beauty is dampered-down and mellow. Virtually the entire score is composed of slow ballads. Drawing out those yearning low-register notes in "Autumn in New York," Dexter Gordon is a master, yet we may miss the drive, the high-flying verve of his playing of twenty years ago. Perhaps Gordon, at 63, doesn't have the lungs for long, fast runs anymore. Whatever the reason, *Round Midnight* captures only the bluesy, restlessly yearning side of bebop. The danger, the ecstatic hilarity and threat—notes spilling out in crazy profusion, melodies tortured, registers cracked—that side of bebop just isn't there.

What's there is Dexter Gordon's unique presence—the legend made flesh. He gives you things that a trained actor couldn't—the kind of scarred, softly corrosive deep-down humor that could only surface as the expression of long, long experience, and perhaps only of black experience. If the walk is unimprovable—perilous yet debonair—the voice is immortal. Gordon speaks with effort, as if he had only so much breath to expel on words. Light but dazzlingly rich, with five shades of irony flickering through the pauses and prolonged vowels, the smoky voice is an extension of his playing—you listen to the grace notes and what's not said. When he plays, the tone fades out at the end of a slow ballad, and only the uncanny sound of his breath coming through the horn remains. In the same way, before he speaks, and sometimes after, Gordon flutters his hands gently, as if the words were an unfolding of something hidden that he was sharing with the listener. We've gone past cool here; we're at the point where speech is an inevitable expression of an entire way of life. What's hidden is the sheer hell of creating that music night after night. *Round Midnight* convinces us that something infinitely precious has passed our way. The movie isn't great, but it raises empathy to the pitch of love.

Ménage, THE NEW FARCE FROM BERtrand Blier (*Get Out Your Handkerchiefs*), seems at first a brilliantly carnal comedy of violation. In a big Paris café, beautiful Miou-Miou heaps obscenities on the head of her hapless man, the bald, mild-looking Michel Blanc. No money, she complains. No place to take a bath. And he says nothing except that he adores her, which causes her to rage even more. Suddenly, the huge Gérard Depardieu looms up, slugs Miou-Miou, throws a thousand francs at her, then another thousand. A ruffian and a housebreaker, he takes over the lives of the dead-in-the-water couple, leading them out into the street and directly into a fancy house—just like that. The fearless Depardieu has more energy than a prize bull, and a great nose for cash. In house after house, he rips up carpets, finding francs under floorboards or in trunks hidden away in attics. Together, the three steal money and jewels from wealthy couples so bored they are relieved to be robbed. Miou-Miou takes a shine to this bruiser, and we expect them to go to bed. But instead, Depardieu casts longing eyes at the baffled Michel Blanc. Superstud meets Caspar Milquetoast.

For years, Blier has made comedies about the way friendship between two men is held together by their incomprehension of women. The dull and the malicious have detected a homoerotic strain in Blier's stories, so now he goes one up on his critics by venturing much further than they had expected. The first hour of *Ménage* is shockingly funny—literally, sexual slapstick. The characters cuff each other around, but the blows don't hurt or humiliate—they're restorative. And the robberies, the insults, the various outrages are like an anarchist's clarion call; Blier questions not so much the specific social arrangements as the precepts of common sense and common expectation. The movie is defiantly free.

Contrary to what we anticipate, Depardieu's seduction of Michel Blanc turns into one of the most tenderly *romantic* episodes in recent cinema. Exposing his tattooed barrel chest, his heavy thighs and shoulders, the amorous Depardieu pads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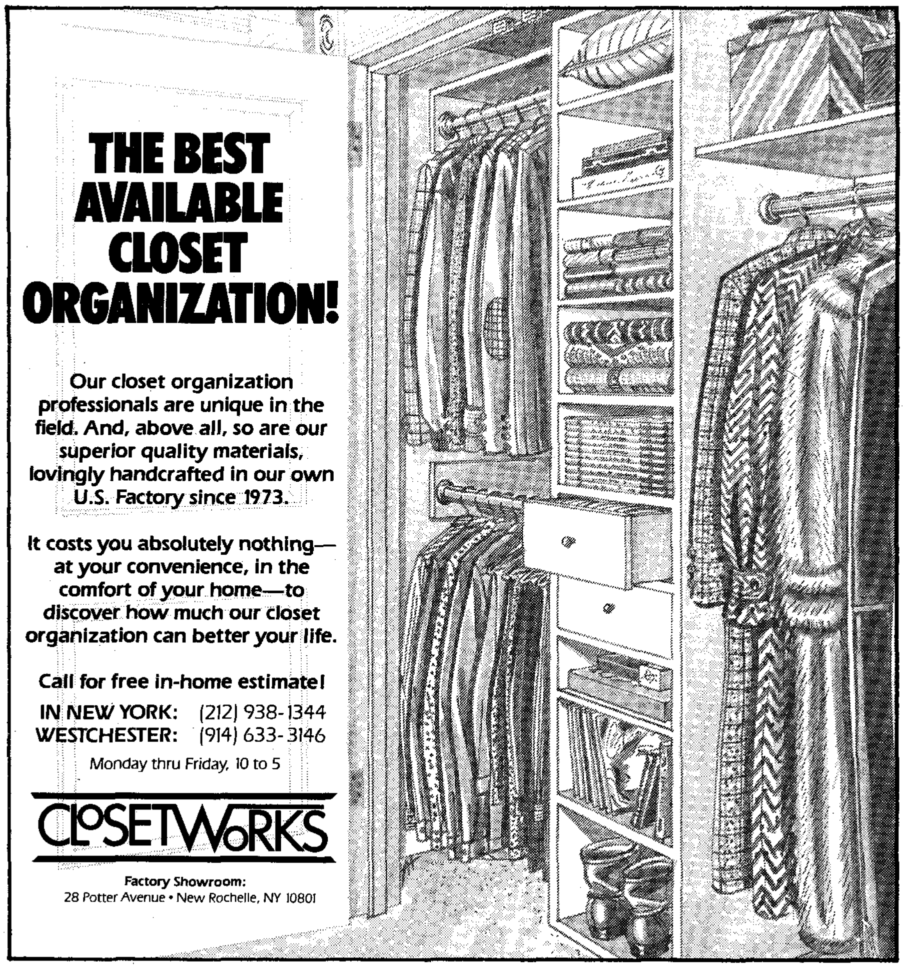
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around like a caged animal. At first, he tells the pale, small Blanc that resistance is hopeless, but then he woos, he sighs, he languishes; he is intimate, profane, loving. Blier had originally meant to shoot the movie with Patrick Dewaere (Depardieu's pal in *Going Places* and *Handkerchiefs*). Dewaere, who died a few years ago, was an extremely handsome actor. Michel Blanc, on the other hand, is hilariously ordinary. Doing it this way, Blier has made something enduringly funny—perhaps the most wonderful of his many testaments to the taunting unpredictability of sexual attraction.

Yet once the two men become a couple, with Miou-Miou still hanging on as the cast-off female, Blier doesn't know what to do next. He puts the men through power games and reversals and betrayals—they act out the whole history of couplehood. A determined analyst, I suppose, could work out some pattern of meaning, but I don't think it's worth the trouble. The last half of *Ménage* seems to me pretty much a disaster—arbitrary, unfunny, willed rather than spontaneous, and more squalid than outrageous. What's discomforting is not so much the continued escalating brutality of the farce as the artistic desperation revealed in almost every scene. But for a while, *Ménage* is an astonishing, giddy ride.

In brief: BLAKE EDWARDS'S AUTOBIOgraphical home movie, **That's Life!**, offers the sight of Jack Lemmon, as a successful Malibu architect approaching 60, undergoing a male-menopausal crisis. He feels himself a failure, he becomes a hypochondriacal complainer, impotent, etc. Watching this stuff, I kept thinking, Didn't we go through this with Jack Lemmon at 50? We've got nothing left to discover in Lemmon—we know every line, every pore in his face. He's like an uncle getting drunk at family parties. And hasn't Edwards, after *10* and *S.O.B.*, given us enough middle-aged anguish? Edwards is really pushing it a bit, asking us to feel anything but irritation with a complainer living in an extraordinarily beautiful Malibu beach house. And yet, and yet . . . I enjoyed some of Lemmon's obsessional kvetching, particularly when Edwards lets the character air his career frustrations. Sometimes that drunken uncle can be funny and sympathetic and even moving. . . . What Verdi and his librettist Boito accomplished in **Otello** is incomparably great. The work has an annihilating tragic power—the kind of power that calls for an interpreter far more chaste and severe than the florid Franco Zeffirelli. Nevertheless, you shouldn't pass up this film version of the opera if you've never been lucky enough to see Placido Domingo in the title role—one of the outstanding musical and dramatic impersonations of recent years. ■

Television/John Leonard

THE JOKER IS WILD

"...Robin Williams is the case history, the confessional, the wiretap rolled up into one ball of string-outs, hang-ups, and put-downs..."

BLUE HAWAII: *Sex—with a lot of hysteria—is all mixed up with politics.*

NORMAN MAILER MIGHT HAVE BEEN writing about Robin Williams: "He walks like a puppet more curious than most human beings, for all the strings are pulled by a hand within his own head." Mailer was writing instead about Richard Nixon in 1972, and Nixon certainly isn't one of Williams's favorite ex-presidents, and yet Williams, just like Nixon, *does* jerk around while the hand in the head thinks funny things. The mind and the motion are out of sync, beside themselves. The eyes don't believe it.

Unlike Nixon, Williams blurts his secrets out—the jaw square, the body chunky, the grin maniacal, the trousers baggy, the running shoes red, and the shirt Hawaiian—anytime, anywhere, the more to listen in, the merrier, even the 4,000 who came to Lincoln Center last August to hear what he had to say for HBO (**On Location: Robin Williams—An Evening at the Met**; Saturday, October 11; 10 to 11 P.M.).

He needs an audience, like a huge therapy group, to make him real. In this, he resembles Mailer more than Nixon: shaman, stuntman, Quixote, paranoid, exorcist, gyroscope, mainlining on contradictions. Unlike Mailer and Nixon, of course, he has a sense of humor. It's ferocious. Maybe our prophets today are stand-up comics; they work the clubs instead of the desert. Anyway, Williams takes one look at the crystal chandeliers in the Metropolitan opera house and calls them "earrings from the Imelda Marcos collection." Then he waves his arms around and talks about...

Well, he talks about almost everything: the Temptations, the Grand Ole Opry, Pavarotti and Domingo, Prince Charles's ears, "men wearing pants so tight you can tell what religion they are," homosexuality and professional football, beer commercials ("Kill a small animal, drink a light beer"), alcoholism and cocaine ("Anything that makes you paranoid and impotent, give me that").

Williams no longer drinks, and he's just as scary on the subject of cocaine as Richard Pryor became after that free-basing barbecue party for one—cocaine and baseball (the left-fielder who looks at the white line running all the way to home plate), cocaine and golf ("one of the few sports where a white man can look like a black pimp"), and cocaine and the Orient (using chopsticks). But it's time to jerk another string: Sylvester Stallone doing *Hamlet* ("To be... or what?"). And then the difference between New York cops and those cops festering south of the "Manson-Dixon line" (commit sodomy in Georgia and they put you in a cell where you get sodomized).

Which leads him to the National Rifle Association and American foreign policy: What if, for Reagan, "war is the big film"? After a nuclear exchange: "That's a wrap, everybody." Enter John Wayne. And Caspar Weinberger as Bela Lugosi. And Jimmy Stewart as Teddy Kennedy. And Henry Kissinger as "the Phantom of Congress," played by Peter Lorre. Back to Reagan: "Obi-Ron Kenobi." According to Williams, Reagan was "Disney's last wish." On his deathbed, Walt told the studio, "Make a president."

Williams imagines a summit meeting catered by the Mafia in a clam bar in Little Italy: Whaddaya really want, Gorby? Well, a little of Western Europe and an autographed picture of Brooke Shields because her eyebrows remind me of Brezhnev. Jokes about Nixon and Qaddafi: Qaddafi looks like Omar Sharif and Charles Manson—"He should have a chain of terrorist chicken stores."

Now we're ready for the infamous phallus monologue, updated. Williams contemplates his sex organ as if it were an embarrassment and an enemy. (There is no anger or violence here, but there is hysteria.) Men are different from women. According to Williams, "If we can't f--- it, we'll kill it." Whereas women would merely manufacture a bomb "that would make you feel bad." Women don't need contraception; all they have to do is *laugh* at men: "Is that a Slinky?"

From Jacques Cousteau and Leon Spinks and Ralph Kramden, he somehow arrives at childbirth. Men, he insists, can't "*share* the birth experience... unless you're passing a bowling ball." About changing a diaper: "part toxic waste, part Velcro." About having a son: "You don't need drugs when you've got a kid. You're awake, you're paranoid, you smell bad." Then he takes his three-year-old to Disneyland: "Mickey Mouse to a three-year-old is a six-foot f---ing *rat*." And Reagan is Howdy Doody Senior, and Jack Nicholson runs against Clint Eastwood for president. And Jimmy Hoffa...

But Williams is walking off the stage

Photograph by Donal Holway.

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hoping for the best. He will return for an encore—an "opera rap" that's brilliant, Joyce on laughing gas.

What do we do with him? The sex is all mixed up with politics, the toxic waste with the Velcro, which is subversive—remember that a lot of pornographers helped make the French Revolution—and none of it belonged on *Mork & Mindy*. We watch him in such movies as *Moscow on the Hudson* and *The World According to Garp*, and all that energy seems muscle-bound. The hand in the head is palm up: What's he *really* thinking? And so we go to the clubs or to Lincoln Center, or we watch HBO—the show will be repeated on October 14, 17, 23, and 27—and find that, having looked into the abyss, he can't decide whether to gag or giggle.

Like Pryor, like Whoopi Goldberg, Williams needs an HBO to let him be real on television. Such minds are like garbage disposals, or dream videos, or the endless free-associating yak of the analysand (a Portnoy, a Zuckerman), or the case history and the confession booth and the wiretap and the typescript of the police interrogation and the show trial, all rolled up into one ball of string-outs, hang-ups, put-downs, and freaky gesticulations. The jack is out of the box.

I HAVE NO IDEA WHETHER **The Edge of Darkness** (Wednesdays, starting October 8; 9 P.M.; WNYC/Channel 31) means us to take it seriously, but this BBC five-parter is more fun than any number of Agatha Christies and more interesting than *Miami Law* and *L.A. Vice*. A widowed Yorkshire police officer with bad memories of Northern Ireland sees his daughter murdered on his own doorstep. Was he meant to be the target? Finding out involves Scotland Yard, the Ministry of Defense, the CIA, corrupt capitalists, a nuclear-waste-processing plant, and a radical ecology cult.

The cop (Bob Peck) is another one of those wonderfully phlegmatic Englishmen for whom the preposterous is an excuse to stuff the emotions where no one can see them. It is necessary, then, that the renegade CIA agent (Joe Don Baker) be a veritable Vesuvius of jokes, opinions, cunning, paranoia, smirk, and derring-do, with a white Rolls-Royce and a Stetson. Joe Don tells Bob, "You're freeze-dried from some earlier epoch, just waiting for this to happen—the confrontation of good and evil." Bob is too busy listening to his daughter (Joanne Whalley), who talks to him even though she's dead.

Getting no satisfaction from the House of Commons, betrayed by their own masters, worried about twenty kilos of plutonium in "an explosive configuration," Bob and Joe Don are obliged to break first into the MI5 computer and then into an underground city, in search of the "hot cell."

In the process, Bob and Joe Don find the secret of GAIA, the ecology cult that is pro-planet and anti-people: Let the bombs fall; the earth will start over again, which rebirth is signified by the appearance of heavily symbolic black flowers heretofore confined to the mountains of Afghanistan.

The underground city is neat. So is the messianic capitalist who dreams of "some new Jerusalem in the Milky Way." So are all the references to weird police interrogations involving holding hands and even kissing the prisoner: "Soon we were like lovers." But Joe Don Baker is just terrific, full of quotations from the Old Testament and the modern poets, having swashed enough buckles in Cuba, Vietnam, Africa, and El Salvador to start his own nuclear war; he is either a very dangerous buffoon or the ultimate heroic skeptic. I haven't seen Joe Don since *Walking Tall;* his swagger and his laughing menace steal this miniseries. You will be reminded of *The Prisoner,* in which Patrick McGoohan was the tower of phlegm; and there are some Pinteresque thumbprints; and yet, curse me, I keep expecting Monty Python to show up. As Joe Don explains with a Texas chuckle, "To know is to die."

BECAUSE **The Africans** (THURSDAYS, starting October 9; 9 P.M.; WNET) will be with us for the next two months, there will be time to think about it later on. These nine hours were funded ($3.5 million) by the Annenberg School of Communications, the Corporation for Public Broadcasting, and the National Endowment for the Humanities. The NEH is already trying to dissociate itself from a series that takes a very dim view, indeed, of Western imperialism on the dark continent.

Well, the NEH has a point, based on the several hours I've seen. The writer and narrator, Ali A. Mazrui, a native Kenyan and professor of political science at the University of Michigan, gives us an Africa at variance with the self-congratulation and polite dismay of the West, and considerably more complicated than the Rorschach test it seems to have been for such visiting writers as Joseph Conrad, Ernest Hemingway, John Updike, and Edgar Rice Burroughs.

Mazrui is rather partial to certain aspects of Islam, for instance, has a good word for polygamy, and observes of the British in Kenya at the time of the Mau Mau, "The British Empire was engaged in one of its last orgies of militarized righteousness." We are in for some remedial reading of history and quite spectacular film footage, and we need both more than we need the NEH. ■

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THE 'X' FACTOR

"...The score of City Opera's *X* is feisty and expert, but faceless, illustrating the subject but obstinately refusing to sing about it..."

THE NEW YORK CITY OPERA'S FIRST AND, until last week, only world premiere of a work by a black composer was William Grant Still's *Troubled Island,* politely received in 1949 and soon forgotten. I would not presume to predict the long-term future of Anthony Davis's **X,** but it is surely a very different kind of opera from Still's, which dealt with the early-nineteenth-century Haitian emperor Jean-Jacques Dessalines. *X* traces the career of a more recent charismatic leader, Malcolm X, the black activist and force in the Black Muslim movement during the early 1960s, who was assassinated in Harlem's Audubon Ballroom in 1965.

Whatever one may think of Malcolm X—and the memory of this controversial figure is still fresh enough to start some fights—his life was packed with sufficient human drama to provide material for twenty operas. This one tries to cover it all in three acts: Malcolm's unhappy Depression-era childhood in Lansing, Michigan; his youthful days of street crime in Boston, and subsequent imprisonment; his conversion to Islam and rapid rise within the movement; his increasing radicalism and conflicts with Black Islam's leader, Elijah Muhammad; his visit to Mecca and second conversion, to orthodox Islam; the founding of the Organization of Afro-American Unity, a political coalition that crossed religious lines and made Malcolm a dangerous man to both Elijah Muhammad and the U.S. government; and finally, his violent death.

X is obviously dealing with a complex subject, and the opera has been hammered out slowly under workshop conditions over the past three or four years. What has finally arrived on the City Opera stage is a family collaboration among Anthony Davis, the composer; his brother, Christopher Davis, who provided the story line; and their second cousin, Thulani Davis, who wrote the libretto. Also on hand to help whip the piece into shape was a "creative consultant," Rhoda Levine, who designed, directed, and choreographed the production. Whatever the problems it may have had before, *X* is now a coherent and coolly controlled piece of music theater. But after several years of much hard thought, extensive revision, and possible overdevelopment, it has also become a curiously passionless statement about Malcolm X.

Act I hints at the directions *X* might have taken and the powerful drama it could have been. The major events of Malcolm's childhood—his father's suspicious accidental death, his mother's mental breakdown, and his involvement in petty crime—evolve swiftly and with a fluid, dreamlike grace that suddenly turns harsh and vicious as Malcolm, now an angry adult, hurls his first defiant monologue at the audience: "My truth is a hammer coming from the back." After that stunning curtain aria, Malcolm virtually disappears into his life and times. The man turns into a symbol, the emotional message of *X* becomes blurred and blunted, and the rest of the opera unfolds ineffectively, both as a drama of human conflict and as a pageant portraying a significant moment in American history. The music also plays a strangely neutral role, in a story so rich in expressive possibilities. Davis's feisty amalgam of jazz, improvisation, minimalism, and à la mode dissonance is expert but faceless, a score efficiently illustrating the subject but obstinately refusing to sing about it.

It was an important artistic decision for the City Opera to present an ambitious and serious work like *X,* even if no masterpiece, and the production is impressive. Rhoda Levine's conceptualization of the opera as a "poor" piece—a stage representing a vacant urban block littered with used or "found" objects representing the debris of past lives—may not have been a very original idea, but at least it was appropriate, and she provides the cast with an atmospheric acting space. Individually and as an ensemble, the singers are intensely involved with the work on every level, the four principals especially: Ben Holt (Malcolm), Thomas Young (Elijah), Priscilla Baskerville (Louise Little), and Marietta Simpson (Ella). Anthony Davis's group, Episteme, joins forces with the City Opera Orchestra, conducted by Christopher Keene, always at his best when laying hands on a challenging new opera.

MAN AS SYMBOL: *Ben Holt as Malcolm X, an operatic hero who disappears into his life and times.*

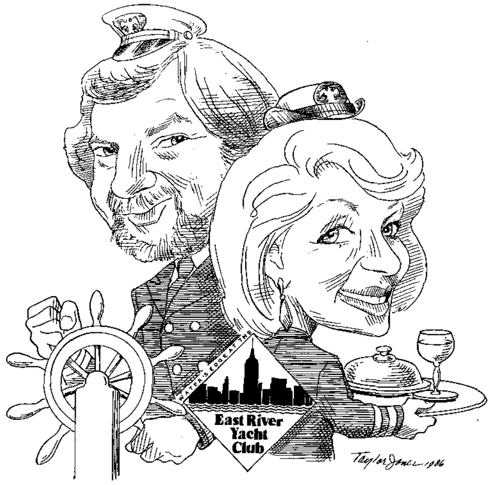
Photograph by Martha Swope Associates/Carol Rosegg.

IT IS NEVER REASSURING TO STROLL down Broadway toward Lincoln Center, just before curtain time, and see prominent members of the Metropolitan Opera's artistic administration hurrying in the opposite direction. The ship may not actually be sinking, but the 8 P.M. exodus is usually a sign that the company has switched over to automatic pilot and we are in for an unexciting evening of operatic routine. And sure enough, after the strain of mounting a new production of *Die Walküre* for opening night, the Met did concentrate on more mundane matters the rest of the week: three bread-and-butter revivals sung by casts that looked none too tempting.

Perhaps because of low expectations, the performances of **Aida** and **Manon Lescaut** turned out to be surprisingly respectable, solidly in the mainstream if hardly incandescent. In fact, judged purely from the standpoint of raw vocal material, the two casts were definitely superior to the one assembled for *Die Walküre*—admittedly faint praise. Although vocally diminished and dramatically one-dimensional, Martina Arroyo's Aida still suggests what Verdian sopranos of sweep and grandeur used to sound like. Grace Bumbry's brassy Amneris and Giuseppe Giacomini's stentorian Radames also communicated basic truths about the opera, however crudely, and Leo Nucci sang a splendid Amonasro. Nello Santi conducted prosaically but reliably, and Verdi was not disgraced.

Nor were any outrages perpetrated on Puccini the following night, although this exacting composer might have been tempted to nod off during such a sleepy run-through of his first big success. Leona Mitchell's soprano is basically a lovely instrument, but she is a dull performer, and her Manon Lescaut amounted to little more than a vague abstraction, blandly vocalized and dramatically characterless. Ermanno Mauro, a leathery-sounding second-string tenor, did his conscientious best as Des Grieux, and Julius Rudel beat time vigorously. Everyone meant well, but by Act III, after Italo Tajo's brilliantly drawn Geronte had left the stage, the opera expired.

The **Madama Butterfly** revival promised to be more interesting, partly because of a new staging devised by Renata Scotto, but mainly because the soprano is also singing Butterfly, most likely for the last times at the Met. This was her debut role with the company, 21 years ago, and even Scotto's fiercest detractors admit that her Butterfly has always been special. And it still is, despite the cautious singing and shrewd adjustments that she has to make in order to negotiate the opera's more strenuous moments. Few singers can have embodied Butterfly's paradoxical fusion of fragility and strength so poignantly or so completely—Scotto was literally born for this unusual part, a natural extension of her own physical presence, stage manner, and theatrical temperament. Despite severe vocal limitations, or possibly because of them, she now concentrates more than ever on polishing minutiae, verbal and tonal refinements that add even more dimension to a classic interpretation. As for Scotto the director, her staging was efficient and unremarkable—but then, the prima donna excepted, so was the workaday cast of this Met *Butterfly*. ▬



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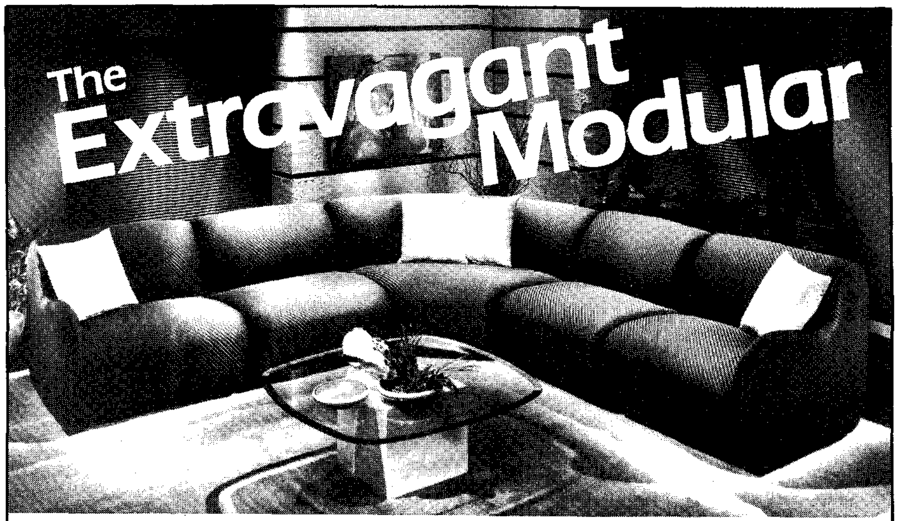

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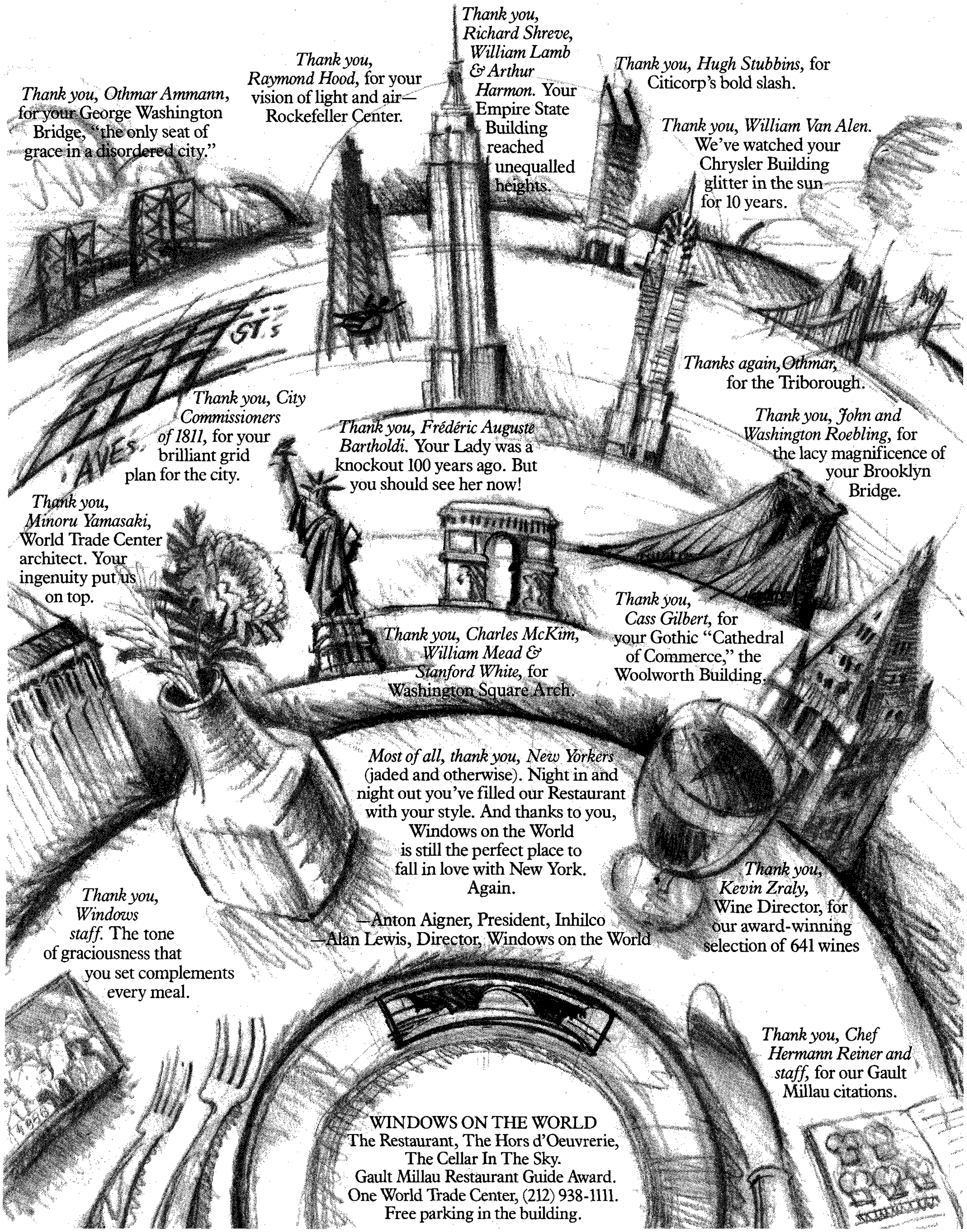

Thank you, Othmar Ammann, for your George Washington Bridge, "the only seat of grace in a disordered city."

Thank you, Raymond Hood, for your vision of light and air—Rockefeller Center.

Thank you, Richard Shreve, William Lamb & Arthur Harmon. Your Empire State Building reached unequalled heights.

Thank you, Hugh Stubbins, for Citicorp's bold slash.

Thank you, William Van Alen. We've watched your Chrysler Building glitter in the sun for 10 years.

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Thank you, Frédéric Auguste Bartholdi. Your Lady was a knockout 100 years ago. But you should see her now!

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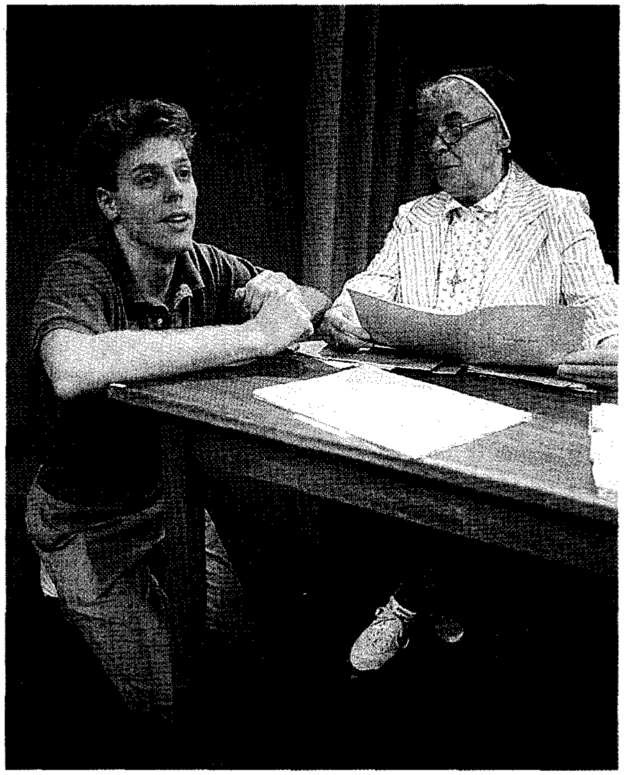
IF YOUTH BUT COULD

"...Of the three offerings in the Young Playwrights Festival, only one is a play—the impudent and funny *Remedial English*..."

THERE USED TO BE A CERTAIN CONSISTENCY about the works in the **Young Playwrights Festival;** now it would seem that even these young pups are beginning to go to the dogs. They're not even so young any more, by today's standards: eighteen, seventeen, eighteen. Where are the prodigies of twelve, the little geniuses of ten? For that matter, where are the winners of the four previous festivals? Burnt-out cases already?



DAYDREAMING: *Germann and Pitoniak in Evan Smith's comedy.*

Coup d'Etat is by Carolyn Jones from San Rafael, now attending the University of California at Santa Cruz. Her favorite food is ravioli al pesto, her favorite pastime, I wager, television. Her play, as Mel Gussow has noted, is nothing but an extended *Saturday Night Live* sketch, not very funny even for TV. It is about a bankrupt Hispanic island state racked by revolution, where the king (king? Miss Jones must have switched channels to *Masterpiece Theatre* between helpings of ravioli) is buffeted among counselors who include an exiled Arab sheik; an aide-de-camp named Enrico (which must be Enrique al pesto); a dizzy American secretary, Stephanie, who brings in Troy LeFlame, a Floridian P.R. man; a Soviet agent, peddling Communism; a disgruntled young peasant, half Candide, half village idiot; and Stephanie's lover, a local-yokel version of a revolutionary Rambo. Art Wolff, a competent skit director, couldn't put any deviltry into Miss Jones's witless piece, indifferently acted by a cast among whom Larry Block and Greg Germann stood out for their funniness and Susan Greenhill for her incompetence.

Eve Goldfarb, the author of *A Delicate Situation,* is from New York. A sophomore at Oberlin, she thanks her happily married parents and friend Todd—presumably so we do not confuse her with her heroine, Amelia, a nymphomaniacal, destructive, self-destructive, and consummately loathsome high-school senior who lives with her divorced photographer mother. She does poorly at school, worse yet with her boyfriend, Derek, whom she uses and humiliates, and most disastrously with her devoted and understanding mom, Lydia, an amiable lesbian whose companions—judging by Susan, the one we meet—are equally amiable. Her mother's divorce and sexuality, it is implied, drove Amelia round the bend; though the way the foul-mouthed and sneering girl flaunts her failed tests, incessant smoking and boozing, and fly-by-night lovers she brings home for the night, it seems likelier that *she* would have disoriented her mother.

The play is a piece of stark naturalism, never more realistic than when Amelia, who has just flunked her math test, receives a letter of admission to Princeton. Dampening her mother's joy, she jeers: "I don't want to spend four years of my life in New Jersey. Maybe I'll just take a year off and f--- around or something." As played by Kelly Wolf, Amelia elicits no sympathy, only an urge to strangle her. When Lydia tells her how proud she is to have such a beautiful and sexy daughter (surely maternal love at its blindest), she retorts, "Well, at least you won't have us fighting for the same man."

Unfortunately, it is much easier to create a monster than a play; the disconnected fragments of violence and frustration with which Miss Goldfarb has surrounded her heroine hardly constitute an anecdote, let alone theater. Amelia is one-dimensional and appalling; the others are one-dimensional and pallid. Fran Brill is such a good actress that she makes Lydia almost believable, but Susan Greenhill and Evan Handler can do little for Susan and Derek. Mary B. Robinson, a schematic director, was powerless to help.

Lastly comes a real play, and a funny one, fraught with the sort of homosexual humor Kenneth Tynan recognized as one of the two staples of American comedy (the other being Jewish). This is *Remedial English,* by Evan Smith. A native of Savannah who attended various parochial and military schools, Smith pokes impudent fun at Cabrini Catholic Academy in the manner of a more relaxed, yet also more disciplined, Christopher Durang.

Vincent, the unruly student hero, leads a lush fantasy life, his interior monologues wickedly commenting on the action. Though Sister Beatrice rather enjoys teaching English to the dummies of Class D ("There's something very charming about a class that doesn't contradict anything you say"), she does punish the bright Vincent by having him coach one of them: "I want you to know what it's like to talk yourself blue in the face to a blank wall." Vincent finagles his way into coaching the handsome but obtuse jock, Rob, for whom he has been hopelessly swooning. You can imagine the rest—but only sort of.

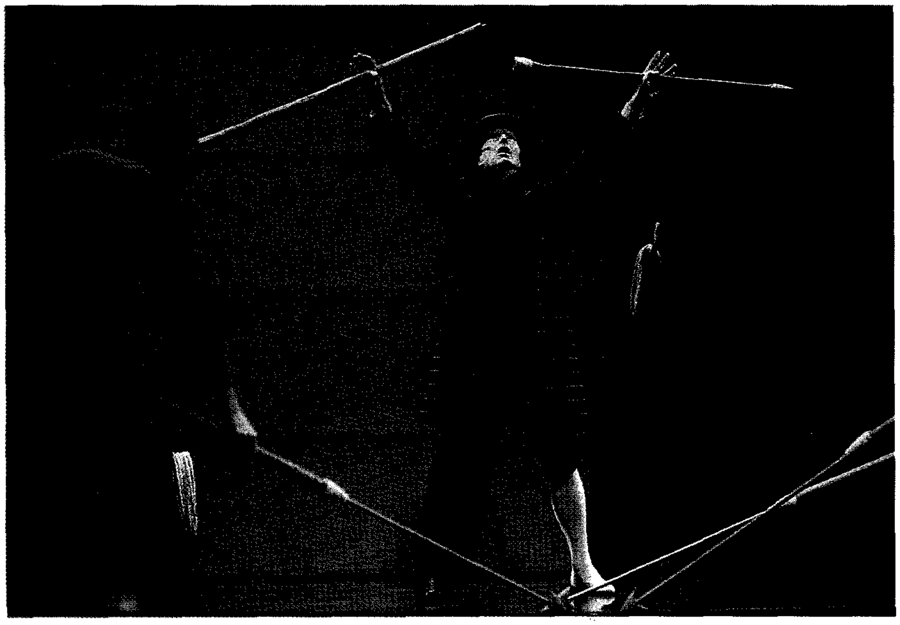
Ron Lagomarsino has directed with gusto and polish, and a fine cast nicely supports the impeccable Greg Germann, Anne Pitoniak, and Nicholas Kallsen. Set, costume, and lighting design likewise seem more perfunctory now at the Young Playwrights, but *Remedial English* burns like a brave, iconoclastic candle in the encroaching dark. ■

Photograph by Beatriz Schiller.

Dance/Tobi Tobias

FAMILY TIES

"...In Hawkins's *Ahab,* there are echoes of Graham everywhere; Maslow, Lang, and Sokolow also showed her influence..."



CHOREOGRAPHER GONE ASTRAY: *Erick Hawkins, center stage in his new* Ahab.

TWO CONCERTS SEEN BACK-TO-BACK IN the opening days of the fall dance season offered an overview of some of the first-generation descendants of Martha Graham, themselves now senior choreographers.

Erick Hawkins, who was the first male dancer to join Graham's group (in 1938), incorporated a good deal of what he learned from this great mother of modern dance, once he went off on his own; he never pretended to deny her discoveries and reinvent dancing from scratch. Gradually, however, he evolved a personal movement style that attempted to eliminate stress, to re-create Eden, as it were, returning man and woman to their natural state. It was as if he had determined that no one would get hurt, or psychically burned, doing his stuff—an understandable reaction, perhaps, to the propulsive, wrenching language of Graham's early works and the emotional turbulence that pervaded and surrounded them. The concept, as well as the music and décor for Hawkins's pieces, has often had an Eastern cast, which lends the works additional calm and a kind of beauty that is as removed from muscle, blood, and bone as artifice can manage.

So, in dances like the 1983 *Summer-Clouds People,* shown in Hawkins's recent stay at the Joyce, we see lots of innocently bared flesh enjoying movement that is relaxed and flowing, with a languid weight that seems to underlie even the more energetic passages. It's all so vaguely pleasant and easy-looking, you're surprised to see the performers sweat. Frankly, I can't bear the combination of granola good health and refined artiness, but I've got to admit that Hawkins seems to be accomplishing what he's set out to do.

However, in the big piece of his season, called *Ahab* and based on a whale of a tale, he goes seriously astray, abandoning dance for posing and declamation. If you like your leviathan novels reduced to children's storybook theater with pretensions to Noh drama, this is the work for you. If not, you're going to have trouble with the vanity of the 77-year-old Hawkins positioning himself center stage, spouting portentous, ill-enunciated declarations while the stage picture remains static around him. As if she had returned to haunt his late work, there are echoes of Graham everywhere: in the aging, incapacitated choreographer's appearance as chief performer, in the lust for Important Themes, in the heavily meaningful manipulation of spears (harpoons here) and ropes (whale lines). (Of course, calling one section "Sleep of Anguish" was already a dead giveaway.)

An additional three choreographers who began their careers as Graham dancers contributed to a concert at the Joyce that honored Anna Sokolow, part of a three-day feast of scholarly and performance activities, "Jews and Judaism in Dance." From the 1930s until today, Graham's aesthetic, as well as her overwhelming personality, has tended to stifle her followers, who, at worst, produce slavish but sterile imitations of their mentor's works; others escape, as Hawkins did, by accepting the Graham inheritance but at the same time modifying it by their personal inclinations—a way of moving, a turn of mind.

Sophie Maslow, who joined Graham in 1931, showed excerpts from one of her best-known dances, *The Village I Knew,* on the Sokolow evening. Here, as in other pieces, she transmutes Graham's concern with mighty legends into a folkloric bent. The choreography depends on exaggerated, highly stylized pantomime, a vivid and lusty means of expression well suited to the Sholom Aleichem tales the dance illustrates. **Pearl Lang,** who came to Graham a decade after Maslow and became one of the company's greatest stars, offered her signature piece, *Shira,* which is rooted in an ecstatic Hasidic parable. The vocabulary is clearly Graham's, though the percussiveness is softened; the scrupulous construction reflects the somewhat pedantic teachings of Louis Horst, Graham's accompanist and adviser, who trained several generations of Grahamites in composition. The ardent lyricism, however, is all Lang's own, and a reflection of her own ravishing dancing. Although none of our so-called new choreographers would dream of making a dance like Maslow's or Lang's today, both proved that the best of the past can still hold its own.

Anna Sokolow modestly showed a very small piece, *Kaddish,* a kind of haiku version of her customary choreography of angst and alienation. A gloss on the Hebrew prayer for the dead, it consists of a knot of four women, dressed in shades of gray, making tiny, fragile gestures with their arms and hands. Although Sokolow worked with Graham in the thirties and the dance dates back to 1945, it is sur-

Photograph by Beatriz Schiller.

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"...To eyes conditioned to present-day classical ballet, the very simplicity of Ebreo's Renaissance dances is refreshing..."

prisingly contemporary in its minimalism. The young person with me thought it was far and away the best thing on the program.

A second evening in the "Jews and Judaism in Dance" conference was devoted to the Renaissance. It opened with a lecture by the historian Barbara Sparti on Guglielmo Ebreo (William the Jew), an Italian dancing master of the fifteenth century whose manual on the theory and practice of his art has made possible contemporary reconstructions of choreography from that period. The dances themselves were demonstrated by a Boston-based sextet, the **Cambridge Court Dancers**, whose director, Ingrid Brainard, prefaced the showing with a brief explanation. "Such manuscripts [as Ebreo's]," she pointed out, "do not relinquish their contents without a struggle"; she cited the problems of dealing with a foreign language, difficult handwriting, technical vocabulary, and involved and ambiguous notations.

She might also have added that the passage of several centuries and our living in a cultural milieu that is light years apart from the context in which the dances were originally done makes it difficult not only for scholars to retrieve them and dancers to perform them authentically, but also for viewers to see them with the right understanding and sympathy. If, for instance, many of the Ebreo dances look alike to us today, it is probably because we are unfamiliar with subtle distinctions in just the areas in which the choreographer is making them. In the twenty-fifth century all tangos may look alike.

Despite the obstacles, there is a great deal to enjoy in the pieces. Though their vocabulary seems limited, even tame, to eyes conditioned by the virtuoso capabilities of present-day classical ballet, the very simplicity is refreshing. The dancing—at least in the examples chosen for this program—alternates between a little stream of steps executed with gentle buoyancy and brisker, lustier adventures for the feet where they skip or chase one another. The arms remain soft and elegant, now creating an arbor under which a partner circles, now extending with a flexed wrist, so that the palm can touch the partner's palm. (For contained eroticism this last gesture is pretty hard to beat.) Floor patterns are important; one longs for a bird's-eye view of the evanescent scrolled designs the couples trace on the ground. There are lots of formal social courtesies and plenty of leisure for impromptu social byplay. Brainard's dancers take every opportunity to look tenderly or flirtatiously into one another's faces, and if the fleeting intrigues in some of the pas de trois look contrived where they once must have been spontaneous, at least they are acknowledged.

The dances were accompanied and augmented by period music from the excellent Boston Shawm and Sackbut ensemble, who also explained what they were up to, beginning with the information that their instruments, wind and brass, were the ancestors of the oboe and trombone. Dancing, Ebreo held, was born from music and is an outward show of its true nature. The cooperation of the music and dance ensembles, their friendly performance style and purity of intent, suggest that the family relationship has held firm. ■

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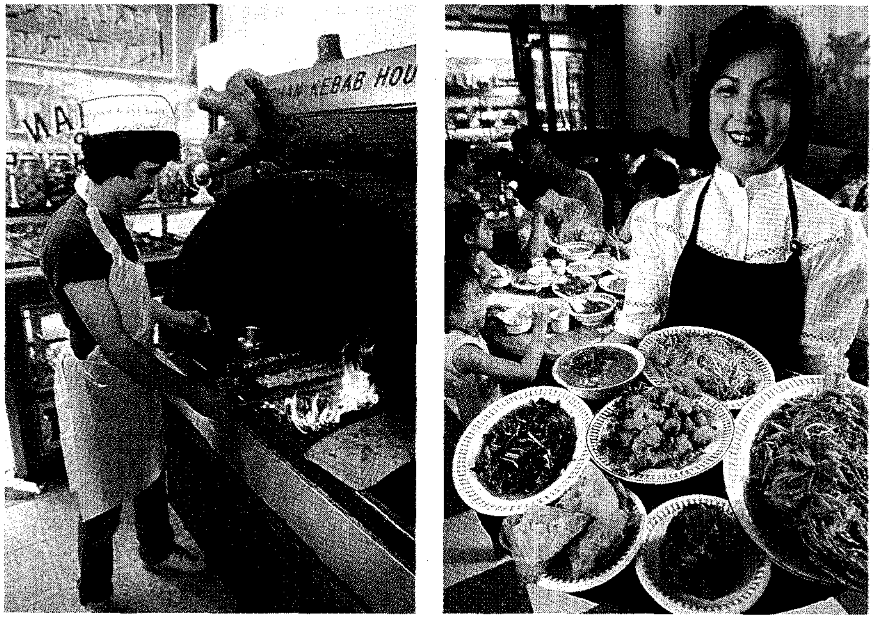
ABROAD AT HOME

"...New Taiwanese, Afghan, Thai, and Turkish restaurants provide ample opportunity for gastronomic globe-trotting..."

THE ANTIDOTE TO BEING STUCK CLOSE TO home this year is to travel on your stomach. Eat ethnic. Underground. Tired of Thai? Try Taiwanese. Sick of sushi? Turkish may be the remedy. Your friends may not tell you the name of their favorite new inexpensive restaurants, but I will. Here are four that provide ample opportunity for gastronomic globe-trotting.

When Chinese chefs go for a late evening snack or out to dinner on their night off, they often choose a restaurant specializing in the cuisine of their native province.

Many of the younger generation—like Auntie Yuan chef Simon Teng—hail from Taiwan, live in Queens, and go for Taiwanese soup and for noodle and seafood specialties to the nine-month-old **Tien Chiau** ("heavenly bridge") restaurant (75-16 Roosevelt Avenue, Jackson Heights, Queens; 718-639-4732).



AFGHAN KEBAB HOUSE, TIEN CHIAU: *Authentic specialties for the homesick and the cognoscenti.*

Why bother with a restaurant in Queens, part of whose menu is in untranslated Chinese? Well, for one, the food is delicious, often leading you on adventures beyond the familiar Sichuan and Hunan.

And the prices are modest. A big dinner for two, including five dishes (with leftovers to take home), two beverages, and tax and tip, cost us $36. One evening, Tien Chiau chef David Lu sent over complimentary taro fritters for dessert, because, the waitress said, "you ate so much."

On several occasions, we were the only non-Chinese diners in the restaurant, which owner Johnny Liu and his partners have decorated simply yet tastefully with wood wainscoting, Chinese murals, and comfortable chairs.

Whether you come for breakfast, lunch, or dinner, you mustn't miss the sticky rice cake steamed with dried shrimp and Chinese mushrooms in a bamboo cup ($2.50), a knockout with Taiwanese barbecue sauce—or the sautéed rice-stick noodles with bits of chicken, pork, or vegetables ($3.25). There are some twenty Taiwanese appetizers to choose from.

The minced-pork soup, Taiwan-style ($2.50), is a rich peppery broth with enoki and black mushrooms, as well as small pieces of pork in a thin wrapper of pork mousse, like a tiny quenelle with a solid interior. The squid soup, Taiwan-style ($2.95), is an excellent, more delicate variation on the same theme. And you'll notice families sharing large, hearty soup casseroles ($7.95 to $10.95), which the Taiwanese often eat as a meal.

A few waitresses speak good English; they giggle when someone at the table orders from the two-column Chinese side of the menu—such interesting dishes as the Taiwanese dry and peppery stir-fried scallops ($8.95, No. 14 on the right) and the Taiwan-style eel dusted with sesame seeds ($5.95, No. 1 on the right).

While the dumplings ($3.25) were less than sensational, the scallion pancake, a Chinese street food ($1), was excellent. The back of the menu lists a number of well-prepared though more familiar dishes, including coarse spicy orange beef ($7.95), robust mu-shu pork ($5.25) served with two pancakes, and flavorful diced chicken with cashews ($5.50).

You won't find the sweet sliced sausage with garlic ($3.95) on the menu, nor will you see the wonderful home-style Taiwanese spinach, sautéed with hunks of garlic ($4.25). Both, however, are posted on the wall in Chinese—ask for them.

Old China hands will be happy late at night to find that congee (rice soup) is served, as are shredded jellyfish salad ($4.25) and seaweed salad with garlic sauce ($2.25)—all fair game for gastronomic trailblazers energetic enough to cross the heavenly (Queensboro) bridge. Tien Chiau is open daily 11 A.M. to 3 A.M. No reservations or credit cards accepted.

YOU DON'T HAVE TO be Afghan to love the **Afghan Kebab House** (764 Ninth Avenue, near 51st Street; 307-1612), a delicious little corner of Central Asia tucked away behind a nondescript coffee-shop façade.

Take your pick of authentic kabob specialties grilled over live coals alongside long, flat loaves of whole-wheat Afghan bread in an improvised open hearth.

Afghans gather here to eat and smoke and chat in their native tongue at tables topped with small plastic-covered rugs that drape over red tablecloths. Walls bear testament to the Muslim faith with posters of the Mount of Mercy and the Prophet's mosque. Accordingly, no wine or liquor is served, although patrons are encouraged to bring their own, and pork is nowhere in evidence.

The gastronomically timid or skeptical are quickly won over by the ten wonderfully spiced entrées accompanied by salad and flavorful pilafs made from Indian Basmati rice, grown on the Himalayan foothills. "This is what I call real food,"

Photographs © 1986 by Kelly/Mooney.

said a prominent cookbook editor, nibbling on a lamb kabob.

Entrées range from $5.50 for half a spiced chicken to $7.50 for fish kabobs and $8 for marinated lamb steak. No appetizers are listed on the menu, and only one Afghan dessert is offered, firnee ($2), a rosewater-flavored custard topped with minced pistachios. A complete dinner, with entrée, dessert, a soda (75 cents), tea ($1.50), and tax and tip, can be had for under $12 a person.

Kabob dishes vary in their spicing and marinades. And the pilafs come with different vegetable garnitures. (On one occasion, our rice was undercooked.) A salad may include onion, red cabbage, tomato, watercress, and lettuce, topped with a spicy yogurt dressing.

Although Western cutlery is provided—set geometrically around the ashtrays and facing the four points of the compass—the initiated rip apart their chewy bread and use it to grasp the grilled chunks of meat, fish, or poultry.

Here is the place to scoop up cumin-scented ground lamb or beef, called kofta kabob ($7), often served with kabuli palow, rice with raisins and strips of orange rind. Tikka kabobs of beef or lamb ($7) are chunks of marinated meat. The hot-and-spicy chicken-breast kabobs ($7) are accompanied by cumin-scented rice.

If you like your food fiery, douse it with the red-pepper flakes and hot sauce on the tables. Service, though casual and homey, can be brusque at peak hours. The restaurant offers you the option of Afghan-to-go.

Afghan Kebab House is open Monday through Saturday 2:30 to 11 P.M. No reservations or credit cards accepted.

THAI ENTHUSIASTS ORDER THIS FOOD with élan. When a friend of mine expertly rattled off the names of such dishes as mee grob (fried noodles), gai-yang (broiled chicken), gang neua (beef curry), and pud thai (sautéed noodles), the stylishly dressed hostess at **Thai Royale** (1668 First Avenue, at 87th Street; 876-5640) was wide-eyed with astonishment. When I order Thai on my own, what I get is strictly potluck.

Just a few months old and still undiscovered by the neighborhood, Thai Royale, with its large mirrors, fresh flowers, comfortable chairs, and snowy tablecloths, is warm and inviting. The service here is attentive and relatively formal for a restaurant in this price range.

Dinner for four, including three appetizers, one soup, four main dishes, one dessert, one mineral water, and tax and tip, came to $60. Diners must bring their own wine; the restaurant does not yet have a liquor license.

Thai cuisine contains elements of Chinese and Indian cooking but shares certain herbs and flavorings, such as lemon grass, kaffir lime leaves, galingale (Siamese ginger), and tamarind, with Malaysian cuisines. Hot fresh chilies have been a major Thai flavoring since they came to Asia from the Americas in the sixteenth century.

A classic Thai meal is organized around rice; it may include soup, a salad, a sauce, a steamed dish, a fried dish, and a curry dish. Food routinely arrives with elaborate fruit and vegetable garnishes, a Thai custom.

ISTANBUL CUISINE AND THAI ROYALE: *From the homey to the formal on the Upper East Side.*

The best-known and -loved Thai soup, dom yam gung ($3 for a small bowl), is based on shrimp, spiced with chilies, and perfumed with lemon grass. For gaeng ped neua, red beef curry ($8.50), strips of beef are braised in a curry-, citrus-, and ginger-seasoned coconut-milk sauce.

We sampled a truly incendiary red chili sauce accompanying half a delicious crisp duck ($10.25) and tried yam neua ($6.50), a good hot-and-spicy barbecued-beef salad garnished with onions and, oddly, maraschino cherries.

Among the disappointments here was the famous thai mee krob ($5.50), crisp fried-rice noodles with sweet-and-sour sauce; the noodles weren't crisp and the sauce tasted oily. Sautéed eggplant in black-bean sauce ($5.50) was merely unmemorable.

I adored the pad thai ($5.50), a noodle dish similar to Chinese lo mein but topped with a wonderful peanut sauce. The chicken sate ($6.50) with peanut dip, on the other hand, arrived with the strips of skewered chicken slightly overcooked.

According to Thai custom, three desserts are often served: a fruit, a solid dessert, and a liquid one. Kluay buat chee ($1.75), bananas in coconut milk, translates as "nun bananas"; served hot, it is quite delicious and gives the meal a pristinely Siamese finish. Thai Royale is open daily from 5 to 11:30 P.M. A.E. and M.C. accepted. Call for reservations.

WHEN YOU TALK TURKEY AT **Istanbul Cuisine** (303 East 80th Street; 744-6903), you're talking Turkish home-style cooking dished up informally from a kitchen counter at the back of this four-month-old airy little restaurant.

Chef and owner Huseyin Geven, a native of southern Turkey, has decorated this place on a shoestring, playfully covering tablecloths with white paper and providing crayons so patrons can doodle away as they munch on their meze, Turkish for "hors d'oeuvre."

Begin with an assortment of dishes, including perhaps hearty tomato-stuffed eggplant, imam bayaldi ($3); lemony cumin-laced humus ($2.50); patlican salata ($2.50), a garlicky eggplant-and-yogurt dip; and börek ($2.50), crisp feta-filled dough triangles. Or order the sensational cacik ($2.25), a refreshing minced-cucumber-and-yogurt appetizer.

Two of you can eat like sultans for $38, and that's with two appetizers, two main courses, two desserts, two coffees, and tax and tip. Bring along your own wine or beer. It's no wonder this room fills up each night.

Entrées include a fine lamb kabob, cooked well-done ($9.75), and a moussaka ($8) prepared with chopped beef and tomato sauce—tasty though rustic. And a special one night, chicken stewed with tomatoes, peppers, onions, and carrots ($7.50), was excellent.

If the layered phyllo-pastry-and-walnut confection known as baklava ($3) is one of your passions, you will be disappointed by this rather mediocre rendition. However, the restaurant does offer very good telkadayif ($3), walnut-filled shredded-wheat pastry soaked with butter and sugar syrup. Try this dessert with a cup of Turkish coffee ($1.50); the thick brew is an authentic Turkish delight. Istanbul Cuisine is open daily 6 to 11 P.M. No credit cards accepted. Reservations are required for more than two.

SALES & BARGAINS

BY LEONORE FLEISCHER

HOUSE DRESSING

THIS FACTORY-OWNED OUTLET IS OPEN every Thursday through Saturday and offers production-overrun fabrics and made-to-order bedspreads as well as draperies, balloon and Roman shades, tablecloths, shower curtains, and other home accessories at wholesale prices. Fabrics are from such mills as Cyrus Clark, P. Kaufman, Waverly/Schumacher, John Wolf, and Jay Yang. Accessories will also be made up in your own fabrics at trade discount prices. Made-to-order bedspreads include: machine-quilted, retail $150–$250, here $19–$39 (twin), $29–$49 (full), $39–$59 (queen), and $49–$69 (king); hand-guided outline-quilted, retail $350–$550, here $99–$119 (twin), $119–$139 (full), $129–$149 (queen), $149–$169 (king). A group of made-up comforters and accessories are at below-wholesale prices. Installation, hardware, and measuring available at additional cost. Checks accepted on in-stock merchandise or as deposits on custom orders; no credit cards; all sales final. *Bedspreads and Draperies Direct, 266-A Grand Ave., Englewood, N.J. (201-568-5899). By car from Manhattan: Take George Washington Bridge to Rte. 4; go to Grand Ave./Englewood Exit; take Grand Ave. to Forest Ave.; turn left, then make immediate right into parking lot. Sale Thurs.–Sat. 10 a.m.–5 p.m.*

IN DUTCH

THESE OVERSIZE COTTON INTARSIA sweaters for women (European sizes 1 and 2, fitting to size 16) are hand-knitted in Holland and come in bright colors and bold graphic designs. Priced well below retail, they include: long cable-knit turtlenecks, retail $180, here $72; pullovers with geometric designs, retail $230–$375, here $115–$187.50; tunic-length sweaters with graphic designs, retail $300, here $150. Cash only; all sales final. *Renso Fabiani, 56 West 39th St., fourth floor (302-8080); Mon.–Fri. 10 a.m.–6 p.m.; while stock lasts.*

KID STUFF

STROLLERS, TOYS, AND CLOTHING FOR children are on sale here. Aprica Le Beau strollers, were $239, now $189; Jane collapsible and convertible twin strollers, were $199, now $139; wood train sets, were $29.95, now $19.95; Lauri rubber puzzles, were $5.95–$12.95, now $4.50–$8.50; Kid-Comp Talking Computer game for ages 4–8, was $72.95, now $47.95; wood abacuses, were $8.95, now $5.95; Le Top cotton turtlenecks, were $7.95 (sizes 6 months to 3) and $8.95 (sizes 4–6X), now $5.25 and $6.25, respectively; Flapdoodles cotton leggings (sizes 2–6X), were $9.95, now $6.95; selected fall clothes (sizes 6 months to 6X), now 30 to 50 percent off. M.C., V., checks accepted; all sales final. *Zamart for Kids, 11 West 37th St. (869-7606); Mon.–Fri. 10 a.m.–6:30 p.m. and Sat. 11 a.m.–5 p.m.; through 10/25.*

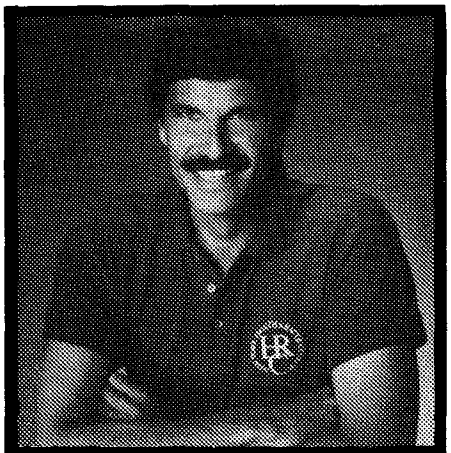
DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, six weeks before the sale.*

BRACE YOURSELF

THIS MAIL-ORDER COMPANY IS HAVING A sale on its wonderful selection of men's suspenders (braces), in button-on or clip-on styles. Suspenders come in pin dots, solids, plaids, paisleys, club stripes, and more, with leather or reptile trim and brass hardware. For example: Italian-silk paisley suspenders with tan lizard button-ons, were $45, now $36; Billingham box cloth (wool felt) fire-engine-red, navy, or burgundy suspenders with brown leather button-ons, were $35, now $28; herringbone suspenders with button-ons in tan Rangoon lizard and chestnut alligator, were $65 and $85, respectively, now $52 and $68; and much more. Also, reissues of limited-edition silk Calvin Curtis designs, were $90, now $72. Free catalogue on request. Prices include shipping. M.C., V., checks accepted; all sales final. *Bernardo, 2400 Westheimer Rd., Bldg. 5, Suite 108 West, Houston, Tex. 77098 (713-526-2686); through 11/5.*

BRASS AND GLASS

BRASS-AND-GLASS TABLES AND BRASS beds are at this warehouse for 30 to 70 percent less than retail. A few examples: 26-by-52-in. oval cocktail tables, were $960, now $255; 27-by-48-in. two-tiered cocktail tables, were $1,720, now $595; 44-in.-sq. cocktail tables with beveled glass and brass base, were $2,000, now $795; 50-in. octagonal dining tables with smoked-bronze glass and brass base, were $3,085, now $895. Tabletops and bases may be mixed. Brass headboards and footboards in sizes twin through king are sold separately, and all sizes in each style are priced alike. For example: headboards, were $1,200–$1,640, now $795–$995; footboards, were $640–$1,640, now $320–$995. Delivery additional. Checks



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accepted; no credit cards; all sales final. *A Parable's Tail, Ltd., Warehouse, 335 West 16th St., fourth floor (929-4909); Thurs.–Sun. 11 a.m.–5 p.m.; 10/9–12 only.*

RARE WOODS

ITALIAN FURNITURE IN RARE WOODS IS reduced 40 to 70 percent off list at this two-day sale; sale continues later in the month. A few examples: ebony three-door buffets with eight drawers, list $10,000, here $5,500; black lacquered-ashwood side chairs and armchairs with suede or fabric upholstery, list $886 and $978, respectively, here $325 and $375; two-piece buffets in redwood and black lacquer, list $15,394, here $7,750; Makassar-ebony dining tables with brass trim, list $6,348, here $3,250; ebony- or walnut-and-leather executive office chairs, list $3,630, here $1,750; ebony desks with redwood top, maple inlay, and brass trim, list $7,774, here $3,550; twin-pedestal desks in walnut burl with black lacquer and brass trim, list $9,154, here $4,000; beds in sizes queen, king, California (extra-long king), and European (between queen and king) include gray-and-white lacquer-on-ashwood beds with metal trim, list $5,049–$7,234, here $2,500; also, accessories. Delivery additional. A.E., M.C..V. accepted; checks accepted (merchandise held until they clear); all sales final. *Roman Deco Warehouse, 36-31 33rd St., Astoria, Queens (718-706-0624). By car from Manhattan: Take 59th St. Bridge to Northern Blvd.; turn left at 33rd St., and drive two and a half blocks. Sale Sat. and Sun. 10 a.m.–5 p.m., 10/11 and 12; Mon.–Sun. 10 a.m.–5 p.m., 10/20–11/12.*

LAMPS, CLOCKS, PHONES

LEE'S SALE FEATURES THESE FAMOUS-brand halogen lamps: Tizio black or white desk lamps, list $420, here $239.95 (second bulb free, $12.95 value); matching floor stands, list $168, here $119.95; Arcobaleno black, white, red, or tan desk lamps, list $390, here $279 (in high-gloss colors, list $440, here $339); Dove black desk lamps, list $269, here $169.95; George Kovacs Floating Glass brass or chrome suspension lamps, list $440, here $309; Koch & Lowy 300-watt black or gray floor lamps (second bulb free, $29.95 value), list $225, here $159.95. Aurora round color-changing clocks, list $350, here $289; Spectra square color-changing clocks, list $175, here $139; black, chrome, satin-aluminum, gray, white, or beige Krone-A-Phones, list $119, here $59.95; Prism two-line telephones, list $117.50, here $79. A.E., C.B., D.C., M.C., V., checks accepted; exchanges possible. *Lee's Studio, 211 West 57th St. (265-5670); Mon.–Fri. 10 a.m.–7 p.m. and Sat. till 6 p.m.; through 11/8.* ■

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A Complete Entertainment Guide for Seven Days Beginning

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THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—Watts St. at Sixth Ave. 431-1590. #1—Oct. 8–21: *A Composer's Notes: Philip Glass and the Making of an Opera.* #2—Thru Oct. 9: *Alien.* Oct. 10–30: The Stan & Ollie Follies. Oct. 10–12: *Way Out West; The Music Box; Towed in a Hole.* Oct. 13–15: *Saps at Sea; Scram!; Their First Mistake.*

2. THALIA SOHO—Vandam St. at Sixth Ave. 675-0498. Oct. 6–9: *Children of Paradise.* Oct. 10–11: *Rebel Without a Cause; East of Eden.* Oct. 12: *Alfredo, Alfredo; The Railroad Man.* Oct. 13: *Detour; Strange Illusion; Bluebeard* (1944). Oct. 14: *Dreams That Money Can Buy; Un Chant d'Amour; The Blood of a Poet.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. 674-2560. #1—*Sherman's March.* #2—*Private Practices: The Story of a Sex Surrogate.*

5. WAVERLY—Sixth Ave. at W. 3rd St. 929-8037. #1—*Stand By Me.* #2—*Blue Velvet.*

6. 8TH STREET PLAYHOUSE—8th St. E. of Sixth Ave. 674-6515. Thru Oct. 9: *The Fly.* Opening Oct. 10: *America.*

7. MOVIELAND 8TH STREET—8th St. E. of University Pl. 477-6600. #1—*'night, Mother.* #2—*The Gods Must Be Crazy.* #3—*Back to School.*

8. THEATRE 80—St. Mark's Pl. W. of First Ave. 254-7400. Oct. 8: *I Confess; Dial M for Murder.* Oct. 9: *Seconds; All Fall Down.* Oct. 10–11: *Easy Rider; Five Easy Pieces.* Oct. 12–13: *Murder Most Foul; Murder She Said.* Oct. 14: *The Misfits; River of No Return.*

9. CINEMA VILLAGE—12th St. E. of Fifth Ave. 924-3363. Oct. 8–9: *WR—Mysteries of the Organism; The Atomic Cafe.* Oct. 10–11: *Monty Python and the Holy Grail; Jabberwocky.* Oct. 12–14: *Meetings With Remarkable Men: Volcano.*

10. RKO ART GREENWICH—Greenwich Ave. at 12th St. 929-3350. #1—*Mona Lisa.* #2—Thru Oct. 9: *A Man and a Woman: 20 Years Later.* Opening Oct. 10: *Deadly Friend.*

11. QUAD CINEMA—13th St. W. of Fifth Ave. 255-8800. #1—Thru Oct. 9: *The Lightship.* #2—*She's Gotta Have It.* #3—*She's Gotta Have It.* #4—Thru Oct. 9: *My American Cousin.* Beg. Oct. 10 (tent.): *Nineteen Nineteen.*

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. W. of Eighth Ave. 989-0060. #1—*Ruthless People.* #2—*Nothing in Common.* #3—*Tough Guys.*

21. GRAMERCY—23rd St. W. of Lexington Ave. 475-1660. Thru Oct. 9: *Playing for Keeps.* Opening Oct. 10: *Jumpin' Jack Flash.*

22. BAY CINEMA—Second Ave. nr. 32nd St. 679-0160. *Stand By Me.*

24. 34TH STREET EAST—34th St. W. of Second Ave. 683-0255. *Tough Guys.*

25. LOEWS 34TH STREET SHOWPLACE—34th St. W. of Second Ave. 532-5544. #1—*The Men's Club.* #2—Thru Oct. 7: *Heartburn.* Opening Oct. 8: *Peggy Sue Got Married.* #3—*"Crocodile" Dundee.*

42nd–60th Streets

30. RKO NATIONAL TWIN—B'way nr. 44th St. 869-0950. #1—Thru Oct. 9: *The Lightship.* Opening Oct. 10: *Peggy Sue Got Married.* #2—Thru Oct. 9: *Avenging Force.* Opening Oct. 10: *Jumpin' Jack Flash.*

31. LOEWS ASTOR PLAZA—44 St. at B'way. 869-8340. *"Crocodile" Dundee.*

32. LOEWS STATE—B'way nr. 45th St. 575-5060. #1—*Playing for Keeps.* #2—*Shanghai Surprise.*

33. CRITERION CENTER—B'way nr. 45th St. 354-0900. #1—Thru Oct. 9: *Manhunter.* Opening Oct. 10: *Deadly Friend.* #2—*The Fly.* #3—*Extremities.* #4—*Short Circuit.* #5—*Codename: Wild Geese.* #6—*Back to School.*

34. EMBASSY 1—B'way nr. 46th St. 757-2408. Thru Oct. 9: *Ruthless People.* Beg. Oct. 10: *Top Gun.*

35. MOVIELAND—B'way nr. 47th St. 757-8320. *Running Scared.*

36. EMBASSY 2—B'way nr. 47th St. 730-7262. *The Karate Kid Part II.* **EMBASSY 3**—*Heartburn.* **EMBASSY 4**—*Nothing in Common.*

37. RKO WARNER TWIN—B'way nr. 47th St. 315-8425. #1—*She's Gotta Have It.* #2—*Aliens.*

38. EMBASSY 49TH STREET—49th St. E. of Seventh Ave. 757-7003. *Ferris Bueller's Day Off; The Great Mouse Detective.* Theater closed to the public Oct. 6–8 & 14.

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MOVIES

39. UNITED ARTISTS TWIN—B'way nr. 49th St. 247-1633. #1—*Armed Response.* #2—Thru Oct. 9: *Women's Prison Massacre.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. 757-2406. *That's Life!*

42. ZIEGFELD—54th St. W. of Sixth Ave. 765-7600. *Tough Guys.*

43. EASTSIDE CINEMA—Third Ave. nr. 55th St. 755-3020. Beg. Oct. 8: *Nothing in Common.*

45. SUTTON—57th St. E. of Third Ave. 759-1411. Thru Oct. 9: *Extremities.* Opening Oct. 10: *True Stories.*

47. 57TH STREET PLAYHOUSE—57th St. W. of Sixth Ave. 581-7360. *Partisans of Vilna.*

48. NEW CARNEGIE—57th St. E. of B'way. 582-4582. *Stand By Me.*

49. GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. Thru Oct. 6: *Aliens.* Theater closed to the public Oct. 7–9. Opening Oct. 10: *Jumpin' Jack Flash.*

50. PLAZA—58th St. E. of Madison Ave. 355-3320. *Round Midnight.*

51. PARIS—58th St. W. of Fifth Ave. 688-2013. *A Room With a View.*

52. D. W. GRIFFITH—59th St. at Second Ave. 759-4630. *Mona Lisa.*

53. MANHATTAN—59th St. bet. Second and Third Aves. 935-6420. #1—*Tough Guys.* #2—Thru Oct. 9: *Ruthless People.* Opening Oct. 10: *Deadly Friend.*

54. BARONET—Third Ave. at 59th St. 355-1663. *Blue Velvet.* **CORONET**—*That's Life!*

55. CINEMA 3—59th St. W. of Fifth Ave. 752-5959. *Caravaggio.*

56. CINEMA I—Third Ave. at 60th St. 753-6022. *Otello.* **CINEMA II**—753-0774. *Down by Law.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. nr. 64th St. 832-1670. #1—*Back to School.* #2—832-2720. Thru Oct. 7: *Nothing in Common.* Opening Oct. 8: *Peggy Sue Got Married.*

61. BEEKMAN—Second Ave. nr. 65th St. 737-2622. *The Name of the Rose.*

62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. 744-7339. #1—*'night, Mother.* #2—Thru Oct. 9: *Stand By Me.* Opening Oct. 10: *Clockwise.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. 734-0302. *Twist and Shout.*

64. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. *Children of a Lesser God.*

65. UA EAST—First Ave. at 85th St. 249-5100. *Armed Response.*

66. 86TH STREET EAST—86th St. E. of Third Ave. 249-1144. Thru Oct. 9: *Ferris Bueller's Day Off.* Opening Oct. 10: *Jumpin' Jack Flash.*

67. LOEWS ORPHEUM—86th St. at Third Ave. 289-4607. #1—*"Crocodile" Dundee.* #2—*Playing for Keeps.*

68. RKO 86TH STREET TWIN—86th St. W. of Lexington Ave. 289-8900. #1—Thru Oct. 9: *Ruthless People.* Opening Oct. 10: *Deadly Friend.* #2—*She's Gotta Have It.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—B'way at 61st St. 247-5070. *Children of a Lesser God.* Subtitled print Oct. 4, 11 & 18 only.

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—*Men . . . .* #2—*Summer.* #3—Thru Oct. 9: *Men . . . .* Opening Oct. 10: *Police.*

82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—*Ménage.* #2—*Down by Law.*

83. REGENCY—B'way nr. 67th St. 724-3700. Thru Nov. 15: The Private Eye. Oct. 7–8: *The Long Goodbye; Hammett.* Oct. 9–11: *Arsène Lupin; Bulldog Drummond.* Oct. 12–13: *The Seven-Per-Cent Solution; Murder by Decree.* Oct. 14–15: *The Big Heat; Kiss Me Deadly.*

84. EMBASSY 72ND STREET TWIN—B'way nr. 72nd St. 724-6745. #1—*My Beautiful Laundrette.* #2—*Nothing in Common.*

85. LOEWS 84TH STREET SIX—B'way at 84th St. 877-3600. #1—*"Crocodile" Dundee.* #2—Thru Oct. 9: *Playing for Keeps.* Opening Oct. 10: *Jumpin' Jack Flash.* #3—Thru Oct. 7: *Heartburn.* Opening Oct. 8: *Peggy Sue Got Married.* #4—*The Name of the Rose.* #5—*'night, Mother.* #6—*Where the River Runs Black.*

86. THALIA—95th St. W. of B'way. 222-3370. Oct. 8: *The Trip to Bountiful; 1918.* Oct. 9: *Five Easy Pieces; The King of Marvin Gardens.* Oct. 10–11: *The Return of Martin Guerre; Danton.* Oct. 12: *Les Compères; La Chèvre.* Oct. 13: *Bizarre, Bizarre; Sous les Toits de Paris; Le Million.* Oct. 14: *Paris, Texas; Alice in the Cities.*

87. METRO—B'way nr. 99th St. 222-1200. #1—*She's Gotta Have It.* #2—*Mona Lisa.*

88. OLYMPIA QUAD—B'way at 107th St. 865-8128. #1—*Ruthless People; Down and Out in Beverly Hills.* #2—Thru Oct. 9: *Nothing in Common.* Beg. Oct. 10: *Top Gun.* #3—Thru Oct. 9: *Heartburn.* Beg. Oct. 10: *No Surrender; Letter to Brezhnev.* #4—*Extremities; The Men's Club.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. 496-0900. **Naturemax Theater:** adm. $3.25; senior citizens $3; children $1.50: *On the Wing:* Daily at 11:30 a.m., 1:30 & 3:30, Sat.–Sun. at 10:30 a.m.; *Nomads of the Deep* and *Skyward:* Mon.–Fri. at 12:30, Wed., Fri.–Sun. at 4:30; *The Dream Is Alive:* Mon.–Fri. at 10:30 a.m. & 2:30, Sat.–Sun. at 12:30 & 2:30. Triple feature: adm. $4.75; senior citizens $4.50; children $3: *On the Wing, Nomads of the Deep,* and *Skyward:* Fri.–Sat. at 6 & 7:30.

ASIA SOCIETY—Park Ave. at 70th St. 517-2742. Adm. $5; members, students, and senior citizens $4. Looking Back: The Chinese Cultural Revolution. Oct. 10 at 7: *Breaking With Old Ideas* (China, 1975), and *A Night in an Art Gallery* (China, 1978).

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Contribution $5; members free. Oct. 9 at 8: Made in Texas: New films and video by artists from Texas. Oct. 10 at 8: Films by Marjorie Keller: *The Answering Furrow* (1985, premiere), *The Fallen World* (1984), *Ancient Parts* (1979), and *Foreign Parts* (1979); Keller present. Oct. 11 at 8: The Psychotronic Cinema; presented by author Michael Weldon. Oct. 12 at 8: Tribute to Storm De Hirsch, featuring films from 1966–75; De Hirsch present.

FRENCH INSTITUTE—22 E. 60th St. 355-6100. Ciné-Club: adm. $3.50; students and senior citizens $2.50; members free. Cinéma du Réel Festival: Oct. 6–8 & 10. Oct. 8 at 1 & 6:30: *Ulysse* (France, 1982) by Agnès Varda, and *En cherchant Emile* (France, 1981) by Alain Guesnier; 8:45: *Autour du mur* (France, 1983) by Patrick Blossier. Oct. 10 at 3 & 6:30: *Hommage* (France, 1985) by Jean-Marie Teno, *Issa le Tisserand* (Burkina Faso, 1984) by Idrissa Ouedraogo, and *Caméra d'Afrique* (1983). Oct. 14–15 at 1, 3:15, 6 & 8:45: *Le Mystère Picasso* (France, 1956), dir. Henri-Georges Clouzot, with Pablo Picasso.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Video-Feature: Thru Nov. 9: Tue.–Sun noon–3, Tue. 5–6, continuous: Commercial Photography by Artists: *The World of Photography* (1986) by Michael Smith and William Wegman. David Hockney's Photo-Collages: A Wider Perspective: Thru Nov. 9: Tue.–Sun. at 3, Tue. at 6: *Interview With David Hockney* (1984) by Lawrence Weschler, *Painting With Light* (1986), and "Experiment in Cubist Television," from *South Bank Show* (1983).

JAPAN SOCIETY—333 E. 47th St. 752-3015. Adm. $5; members, senior citizens, and students $4. Ozu & Hara: Films directed by Yasujiro Ozu starring Setsuko Hara. Oct. 10 at 7:30: *Tokyo Twilight* (Japan, 1957).

THE KITCHEN—512 W. 19th St. 255-5793. Film/Video Works 86: Oct. 9–10 at 8, Oct. 11 at 8 & 10, Oct. 12 at 6:30 & 9:30: adm. $5; both programs on Sat. or Sun. $8; series passes available. Video Viewing Room, thru Nov. 1, free: Tue.–Sat. at 1: *The Kipling Trilogy* (1984–85), *You Taste American* (1986), and *Moscow Does Not Believe in Queers* (1986) by John Greyson; 2:45: *My Father Sold Studebakers* (1982) and *My Mother Married Wilbur Stump* (1985) by Skip Sweeney; 3:45: *Hotel—Tapes* (1985) by Michael Klier; at 5: Tapes by request (by appointment).

MAXWELLS—1039 Washington St., Hoboken, N.J. Adm. $3. Oct. 8 at 9: *Buddies* (1985) by Arthur Bressan Jr.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Tue. noon–8, Wed.–Sat.

noon–5. Thru Oct. 11: Tue.–Sat. at 12:15, Thu. at 5: 1952 Subway Series: New York Yankees vs. Brooklyn Dodgers; Games 6 and 7 alternate daily. Thru Nov. 22: The Metropolitan Opera: The Television and Radio Legacy. Oct. 14–15 at 5:30, Oct. 17 at 12:30 (adm. $10; members $8; advance tickets available): Seminars with Alan Alda.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. **Titus Theater 1:** Oct. 10–Nov. 3: A Salute to the Soviet Republics. Oct. 10 at 2:30: *Tango of Our Childhood* (Armenia, 1985), dir. Albert Mkrtchian; Mkrtchian present; at 6: *Come and See* (Byelorussia, 1985), dir. Elem Klimov; Klimov present. Oct. 11 at 2: *Farewell* (Russia, 1982), dir. Elem Klimov; Klimov present; at 5: *The Revolt of the Daughters-in-law* (Uzbekistan, 1985), dir. Melis Abzalov. Oct. 12 at 2: (See Oct. 11 at 5); at 5: *The Unmarked Load* (Ukraine, 1985), dir. Vladimir Popkov. Oct. 13 at 2: (See Oct. 10 at 6); at 5: *Descendant of the Snow Leopard* (Kirghizia, 1984), dir. Tolomush Okeev. Oct. 14 at 2:30: *Trial on the Road/Checkpoint* (Russia, 1985), dir. Alexei German; at 6: *Korrida* (Estonia, 1982), dir. Olev Neuland. **Titus Theater 2:** Oct. 9 at 3 & 6:30: What's Happening?: Tribute to the Cinéma du Réel Festival, Paris: *Niños Desaparecidos* (1985) by Estela Bravo, and *Bombay Our City* (1985) by Anand Patwardhan. Thru Oct. 31: Thomas H. Ince, American Filmmaker. Oct. 10 at 3: Ince as Producer: *A Crook's Sweetheart* (1914, fragment), dir. Scott Sidney, and *The Italian* (1915), dir. Reginald Barker; 6:30: Ince as Producer: *The Coward* (1915), dir. Reginald Barker. Oct. 11 at 2:30: Ince as Producer: *The Cup of Life* (1915), dir. Raymond B. West; 5:30: Ince as Producer: *The Last of the Line* (1914), dir. Jay Hunt, and *The Wrath of the Gods* (1914), dir. Reginald Barker. Oct. 12 at 2:30: (See Oct. 10 at 6:30); 5:30: (See Oct. 10 at 3). Oct. 13 at 2:30: Ince as Producer: *The Iced Bullet* (1917), dir. Reginald Barker; 5:30: Ince as Producer: *The Clodhopper* (1917), dir. Victor Schertzinger. Oct. 14 at 3 & 6:30: Ince as Producer: *The Taking of Luke McVane* (1915), dir. and with William S. Hart, and *Hell's Hinges* (1916), dir. Charles Swickard and William S. Hart, with Hart.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516) 423-7619. Adm. $5; senior citizens (Sun.–Thu.) and members $3; under 16, $2.50. Oct. 8 at 8: *The Official Story* (Argentina, 1985), dir. Luis Puenzo, with Norma Aleandro. Oct. 9 at 7:30, Oct. 10 at 8: *The River* (Great Britain, 1951) and *The Rules of the Game* (France, 1939), both dir. Jean Renoir. Oct. 11 at 8 & 10, Oct. 12 at 3, 5, 7 & 9:15: *Spring Symphony* (West Germany, 1986), dir. Peter Schamoni. Oct. 13 at 5 & 7:30: *Ginger & Fred* (Italy, 1985), dir. Federico Fellini, with Marcello Mastroianni and Giulietta Masina. Oct. 14 at 8 (spec. $6/$4/$2 adm.): *Diary of a Lost Girl* (Germany, 1929), dir. G. W. Pabst, with Louise Brooks; live piano accompaniment.

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. 741-7650. Free; captioned for the hearing-impaired. Oct. 11 at 1:30: *Coming Home* (1978), dir. Hal Ashby, with Jane Fonda and Jon Voight.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Oct. 8 at 3: Cinéma du Réel/New York Festival: *Inughuit* (Sweden, 1985) by Staffan Julén and Ylva Julén; Oct. 9 at noon: *The Immigrant* (1917) by Charlie Chaplin, and *Against Wind and Tide: A Cuban Odyssey* (1981), dir. Jim Burroughs; at 6: Meet the Makers: Video artist Gary Hill. Oct. 10 at 1: Cinéma du Réel/New York Festival: *Eau Ganga*. Oct. 14 at noon: Southern Fiction: *The Yearling* (1946), dir. Clarence Brown, with Gregory Peck and Jane Wyman, from Marjorie Kinnan Rawlings's novel; 2:30: Southern Fiction: *Split Cherry Tree* (1982), dir. Andrei Konchalovsky, and *Where the Lillies Bloom* (1974), dir. William Graham; at 6: Academy of American Poets presents a documentary on Emily Dickinson; Richard B. Sewall, speaker.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. (516) 283-2118. Free: Oct. 10 at 3: *Lee Krasner—The Long View* (1978), dir. Barbara Rose.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Thru Oct. 12, Tue.–Sun. at 7 & 9:30: *The Bitter Tears of Petra von Kant* (West Germany, 1972), dir. Rainer Werner Fassbinder, with Hanna Schygulla. Oct. 10–12 at 3:30 (adm. $6/$5): *Heimat* (West Germany, 1985), dir. Edgar Reitz, Parts 3–6 (*Heimat* is being shown at the Public as a four-part series on weekends thru Oct. 26). Public Service (free): Sat.–Sun. at 2: *Tosca's Kiss* (Switzerland, 1985), dir. Daniel Schmid.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow–Corona Park, Queens. (718) 592-2405. Free with museum adm. Shadow Catchers: Masters of Photography. Oct. 11 at 2: *The Shadow Catcher: Edward S. Curtis and the North American Indian* (1975).

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718) 727-1135. Adm. $2. Oct. 12 at 1:30: Silents Into Sound: *Enthusiasm* (U.S.S.R., 1931), dir. Dziga Vertov.

SYMPHONY SPACE—B'way at 95th St. 864-5400. Adm. $5. Short Takes: A Celebration of Short Film. Oct. 14 at 6:30: *O Dem Watermelons* (1965) by Robert Nelson, *The Life and Death of 9413—A Hollywood Extra* (1928) by Robert Florey, *Dots (Points)* (1940) by Norman McLaren, *Coney* (1975) by Caroline and Frank Mouris, *Scorpio Rising* (1963) by Kenneth Anger, *Closet Cases of the Nerd Kind* (1980) by Rick and Ann Harper, and *Solo* (1972) by Mike Hoover; *Scorpio Rising* introduced by William Sloan of MoMA.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. New American Filmmakers. Thru Nov. 7: James Benning. Oct. 7–12, Tue. at 2, Wed.–Fri. at noon, Sun. at 1: *Time & a Half* (1972), *Art Hist. 101* (1972), *Honeylane Road* (1973), *Michigan Avenue* (1973), with Bette Gordon, and *8½ x 11* (1974); Tue. at 6:30, Wed.–Fri. at 3, Sat. at 3:30, Sun. at 4: *i94* (1974), *The United States of America* (1975), with Bette Gordon, *9/1/75* (1975), and *Chicago Loop* (1976). Oct. 14–19, Tue. at 2, Wed.–Sat. at noon, Sun. at 1: *11 x 14* (1976); Tue. at 6:30, Wed.–Sat. at 3, Sun. at 4: *One Way Boogie Woogie* (1977).

BRONX

101. AMERICAN—East Ave. at Metropolitan Ave. 828-3322. Program unavailable.

103. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—*"Crocodile" Dundee.* #2—Thru Oct. 9: *Ruthless People.* Beg. Oct. 10: *Top Gun.*

104. DALE—W. 231st St. at B'way. 884-5300. #1—*Stand By Me.* #2—*Tough Guys.*

107. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—*"Crocodile" Dundee.* #2—*Tough Guys.* #3—Thru Oct. 9: *Nothing in Common.* Beg. Oct. 10: *Jumpin' Jack Flash.* #4—Thru Oct. 9: *Armed Response.* Beg. Oct. 10: *Deadly Friend.*

110. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*The Fly.* #2—*Playing for Keeps.* #3—*Armed Response.* #4—*Nothing in Common.*

111. RIVERDALE—Riverdale Ave. at 259th St. 884-9514. #1—*Children of a Lesser God.* #2—*"Crocodile" Dundee.*

112. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—*The Fly.* #2—Thru Oct. 9: *Women's Prison Massacre.* Beg. Oct. 10: *Deadly Friend.* #3—Thru Oct. 9: *Armed Response.* Beg. Oct. 10: *Jumpin' Jack Flash.*

113. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*"Crocodile" Dundee.* #2—*Tough Guys.* #3—*Playing for Keeps.* #4—*Children of a Lesser God.* #5—*The Fly.* #6—*She's Gotta Have It.* #7—*Ruthless People.* #8—*Avenging Force; The Karate Kid Part II.* #9—*Stand By Me.* #10—*Running Scared.* #11—*Armed Response.* #12—*Aliens.*

BROOKLYN

AREA CODE 718

200. BAY RIDGE—ALPINE—Fifth Ave. at 69th St. 748-4200. #1—*Tough Guys.* #2—Thru Oct. 9: *Back to School.* Beg. Oct. 10: *Stand By Me.* #3—Thru Oct. 9: *Ruthless People.* Beg. Oct. 10: *Peggy Sue Got Married.* #4—*My Beautiful Laundrette.* #5—Thru Oct. 9: *Extremities; The Men's Club.* Beg. Oct. 10: *That's Life!* #6—*Nothing in Common.* #7—*The Karate Kid Part II.*

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*"Crocodile" Dundee.* #2—*Playing for Keeps.* #3—*Armed Response.* #4—Thru Oct. 9: *Last Resort; Women's Prison Massacre.* Beg. Oct. 10: *Deadly Friend.* #5—Thru Oct. 9: *Running Scared; Ferris Bueller's Day Off.* Beg. Oct. 10: *Top Gun.*

203. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*"Crocodile" Dundee.* #2—*Children of a Lesser God.* #3—*Playing for Keeps.*

204. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*Stand By Me.* #2—*Nothing in Common.* #3—Thru Oct. 9: *The Fly.* Beg. Oct. 10:

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Peggy Sue Got Married. #4—Thru Oct. 9: *Back to School.* Beg. Oct. 10: *That's Life!*

205. BOROUGH PARK—WALKER—18th Ave. at 64th St. 232-4500. #1—Thru Oct. 9: *Armed Response.* Beg. Oct. 10: *Jumpin' Jack Flash.* #2—Thru Oct. 9: *Last Resort; The Karate Kid Part II.* Beg. Oct. 10: *Deadly Friend.* #3—*Aliens.* #4—*Tough Guys.*

206. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*Children of a Lesser God.* #2—*Tough Guys.* #3—*Playing for Keeps.* #4—*"Crocodile" Dundee.* #5—Thru Oct. 9: *Armed Response.* Beg. Oct. 10: *Peggy Sue Got Married.* #6—Thru Oct. 9: *Stand By Me.* Beg. Oct. 10: *Deadly Friend.*

207. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange St. 596-7070. #1—*Children of a Lesser God.* #2—Thru Oct. 9: *Nothing in Common.* Beg. Oct. 10: *Peggy Sue Got Married.*

208. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—*Tough Guys.* #2—Thru Oct. 9: *Playing for Keeps.* Beg. Oct. 10: *Top Gun.* #3—Thru Oct. 9: *Armed Response.* Beg. Oct. 10: *Jumpin' Jack Flash.*

209. COBBLE HILL—TWIN—Court St. at Butler St. 596-9113. Program unavailable.

210. DOWNTOWN BROOKLYN—DUFFIELD—Duffield St. at Fulton St. 624-3591. #1—Thru Oct. 9: *Armed Response.* Beg. Oct. 10: *Deadly Friend.* #2—Thru Oct. 9: *Women's Prison Massacre.* Beg. Oct. 10: *Jumpin' Jack Flash.*

211. DOWNTOWN BROOKLYN—LOEWS METROPOLITAN—Fulton St. at Jay St. 875-4024. #1—*"Crocodile" Dundee.* #2—*Playing for Keeps.* #3—*The Karate Kid Part II.* #4—*She's Gotta Have It.*

212. FLATBUSH—AVENUE U—Ave. U at E. 16th St. 645-3800. #1—Thru Oct. 9: *Nothing in Common.* #2—Thru Oct. 9: *Ruthless People.*

214. FLATBUSH—RKO KENMORE—Church Ave. nr. Flatbush Ave. 284-5700. #1—Thru Oct. 9: *Aliens.* Beg. Oct. 10: *Top Gun.* #2—Thru Oct. 9: *Armed Response.* Beg. Oct. 10: *Jumpin' Jack Flash.* #3—Thru Oct. 9: *Avenging Force; Women's Prison Massacre.* Beg. Oct. 10: *Deadly Friend.* #4—*She's Gotta Have It.*

215. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*"Crocodile" Dundee.* #2—*Children of a Lesser God.*

216. FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—Thru Oct. 9: *Blue Velvet.* Beg. Oct. 10: *Deadly Friend.* #2—Thru Oct. 9: *She's Gotta Have It.* Beg. Oct. 10: *Peggy Sue Got Married.* #3—Thru Oct. 9: *Stand By Me.* Beg. Oct. 10: *Jumpin' Jack Flash.* #4—*The Name of the Rose.*

217. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. Thru Oct. 9: *Nothing in Common; Raw Deal.*

218. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—Thru Oct. 9: *Armed Response.* Beg. Oct. 10: *Stand By Me.* #2—Thru Oct. 9: *Aliens.* Beg. Oct. 10: *Top Gun.* #3—Thru Oct. 9: *The Fly.* Beg. Oct. 10: *She's Gotta Have It.* #4—*Tough Guys.* #5—*Playing for Keeps.*

219. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—*She's Gotta Have It.* #2—Thru Oct. 9: *Restless Natives; Desert Hearts.*

220. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam Ave. 821-5993. #1—Thru Oct. 9: *Armed Response.* Beg. Oct. 10: *Jumpin' Jack Flash.* #2—Thru Oct. 9: *Women's Prison Massacre.* Beg. Oct. 10: *Deadly Friend.* #3—*Playing for Keeps.* #4—*Tough Guys.* #5—*"Crocodile" Dundee.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—Thru Oct. 9: *Armed Response; Short Circuit.* Beg. Oct. 10: *Peggy Sue Got Married.* #2—*Nothing in Common.* #3—*Tough Guys.* #4—Thru Oct. 9: *Running Scared.* Beg. Oct. 10: *That's Life!* #5—Thru Oct. 9: *Aliens.* Beg. Oct. 10: *Jumpin' Jack Flash.* #6—Thru Oct. 9: *Women's Prison Massacre.* Beg. Oct. 10: *Deadly Friend.*

301. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—*"Crocodile" Dundee.* #2—*Nothing in Common.*

302. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—*Stand By Me.* #2—*Aliens.* #3—Thru Oct. 9: *Running Scared.* Beg. Oct. 10: *That's Life!* #4—Thru Oct. 9: *Ferris Bueller's Day Off.* Beg. Oct. 10: *Peggy Sue Got Married.*

304. DOUGLASTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*The Name of the Rose.* #2—*Stand By Me.* #3—*Tough Guys.* #4—*Playing for Keeps.* #5—*Blue Velvet.* #6—*The Fly.* #7—Thru Oct. 9: *Ruthless People.* Beg. Oct. 10: *Jumpin' Jack Flash.*

305. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—*"Crocodile" Dundee.* #2—*Playing for Keeps.*

306. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*Nothing in Common.* #2—*The Fly.* #3—*Playing for Keeps.* #4—*About Last Night . . . .* #5—*Back to School.*

309. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—*Tough Guys.* #2—Thru Oct. 9: *Armed Response.* Beg. Oct. 10: *Jumpin' Jack Flash.* #3—*Avenging Force; The Great Mouse Detective.* #4—*Ruthless People.*

310. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—*Tough Guys.* #2—*Stand By Me.*

311. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—Thru Oct. 9: *Back to School.* #2—Thru Oct. 9: *Mona Lisa.*

312. FOREST HILLS—CONTINENTAL—Austin St. nr. 71st Ave. 544-1020. #1—*Nothing in Common.* #2—Thru Oct. 9: *Blue Velvet.* Beg. Oct. 10: *That's Life!* #3—*The Name of the Rose.*

313. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—*Stand By Me.* #2—*Tough Guys.*

314. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. *Children of a Lesser God.*

315. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—*Aliens.* #2—Thru Oct. 9: *Ruthless People.* Beg. Oct. 10: *Deadly Friend.* #3—Thru Oct. 9: *Armed Response.* Beg. Oct. 10: *Jumpin' Jack Flash.* #4—Thru Oct. 9: *Last Resort; Women's Prison Massacre.* Beg. Oct. 10: *Peggy Sue Got Married.*

316. FRESH MEADOWS—CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—*Tough Guys.* #2—*Playing for Keeps.* #3—Thru Oct. 9: *Armed Response.* Beg. Oct. 10: *Jumpin' Jack Flash.* #4—Thru Oct. 9: *She's Gotta Have It; Last Resort.* Beg. Oct. 10: *That's Life!* #5—*Stand By Me.*

317. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—Thru Oct. 9: *Running Scared.* Beg. Oct. 10: *Peggy Sue Got Married.* #2—*Children of a Lesser God.*

319. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—*Playing for Keeps.* #2—Thru Oct. 9: *The Karate Kid Part II.* Beg. Oct. 10: *That's Life!*

320. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—*Tough Guys.* #2—Thru Oct. 9: *Women's Prison Massacre.* Beg. Oct. 10: *Jumpin' Jack Flash.* #3—Thru Oct. 9: *Armed Response.* Beg. Oct. 10: *Deadly Friend.*

321. KEW GARDENS HILLS—MAIN STREET—Main St. nr. 72nd Dr. 268-3636. #1—Thru Oct. 9: *Mona Lisa.* Beg. Oct. 10: *Top Gun.* #2—*"Crocodile" Dundee.*

322. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—*Back to School.* #2—Thru Oct. 9: *Armed Response.* Beg. Oct. 10: *Deadly Friend.*

323. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—*Extremities.* #2—*Avenging Force.* #3—*Back to School.*

324. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. Program unavailable.

325. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—*"Crocodile" Dundee.* #2—*Nothing in Common.* #3—*Ruthless People.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—356-3800. #1—*"Crocodile" Dundee.* #2—Thru Oct. 9: *Nothing in Common.* Beg. Oct. 10: *That's Life!*

401. NEW DORP—HYLAN—351-6601. #1—*Children of a Lesser God.* #2—*Stand By Me.*

402. NEW DORP—LANE—351-2110. *Tough Guys.*

403. NEW DORP—RAE—979-0444. #1—Thru Oct. 9: *Short Circuit.* Beg. Oct. 10: *Peggy Sue Got Married.* #2—Thru Oct. 9: *Armed Response.* Beg. Oct. 10: *Deadly Friend.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—Thru Oct. 9: *Ruthless People.* Beg. Oct. 10: *Jumpin' Jack Flash.* #2—*Playing for Keeps.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—Thru Oct. 9: *Armed Response.* Beg. Oct. 10: *Jumpin' Jack Flash.* #2—*Aliens.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—*Stand By Me.* #2—Thru Oct. 9: *Ruthless People.* Beg. Oct. 10: *That's Life!*

501. BELLMORE—MOVIES—783-7200. Thru Oct. 9: *Ruthless People.*

502. BETHPAGE—MID-ISLAND—796-7500. Program unavailable.

503. EAST MEADOW—MEADOWBROOK—731-2423. #1—*Tough Guys.* #2—*Stand By Me.* #3—Thru Oct. 9: *Ruthless People.* Beg. Oct. 10: *That's Life!* #4—Thru Oct. 9: *Armed Response.* Beg. Oct. 10: *Deadly Friend.*

504. FRANKLIN SQUARE—FRANLKIN—775-3257. #1—*Tough Guys.* #2—*Nothing in Common.* #3—Thru Oct. 9: *Ruthless People.* Beg. Oct. 10: *Peggy Sue Got Married.* #4—Thru Oct. 9: *Armed Response.* Beg. Oct. 10: *Top Gun.*

505. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—*Children of a Lesser God.* #2—*"Crocodile" Dundee.* #3—Thru Oct. 9: *Stand By Me.* Beg. Oct. 10: *Peggy Sue Got Married.* #4—Thru Oct. 9: *Blue Velvet.* Beg. Oct. 10: *Jumpin' Jack Flash.*

506. GREAT NECK—SQUIRE—466-2020. #1—*"Crocodile" Dundee.* #2—*Tough Guys.* #3—Thru Oct. 9: *Nothing in Common.* Beg. Oct. 10: *Peggy Sue Got Married.*

507. HEWLETT—RKO—791-6768. Thru Oct. 9: *Heartburn.*

508. HICKSVILLE—HICKSVILLE—931-0749. #1—*Tough Guys.* #2—Thru Oct. 9: *Armed Response.*

509. HICKSVILLE—MID-PLAZA—433-2400. #1—*Children of a Lesser God.* #2—*Blue Velvet.* #3—*A Room With a View.* #4—Thru Oct. 9: *About Last Night . . . .* Beg. Oct. 10: *Jumpin' Jack Flash.* #5—*"Crocodile" Dundee.* #6—*Playing for Keeps.*

510. LAWRENCE—RKO—371-0203. #1—Thru Oct. 9: *About Last Night . . . .* Beg. Oct. 10: *Top Gun.* #2—*Nothing in Common.* #3—*Playing for Keeps.*

511. LEVITTOWN—LEVITTOWN—731-0516. #1—Thru Oct. 9: *Ferris Bueller's Day Off.* Beg. Oct. 10 (tent.): *Top Gun.* #2—Beg. Oct. 10 (tent.): *Ruthless People.*

512. LEVITTOWN—LOEWS NASSAU—731-5400. #1—*"Crocodile" Dundee.* #2—*Children of a Lesser God.* #3—*Blue Velvet.* #4—*Nothing in Common.* #5—*Playing for Keeps.* #6—*Running Scared.*

513. LONG BEACH—PARK AVENUE—432-0576. Thru Oct. 9: *Back to School.*

514. LYNBROOK—LYNBROOK—593-1033. #1—*Tough Guys.* #2—*The Name of the Rose.* #3—Thru Oct. 9: *Nothing in Common.* Beg. Oct. 10: *Peggy Sue Got Married.* #4—Thru Oct. 9: *Back to School.* Beg. Oct. 10: *Jumpin' Jack Flash.*

515. LYNBROOK—STUDIO ONE—599-1444. Thru Oct. 9: *The Karate Kid Part II.*

516. MALVERNE—TWIN—599-6966. #1—*Aliens.* #2—Thru Oct. 9: *Heartburn.* Beg. Oct. 10: *Ruthless People.*

517. MANHASSET—MANHASSET—627-7887. #1—*Children of a Lesser God.* #2—Thru Oct. 9: *Mona Lisa.* Beg. Oct. 10: *Jumpin' Jack Flash.* #3—Thru Oct. 9: *The Karate Kid Part II.* Beg. Oct. 10 (tent.): *Deadly Friend.*

518. MASSAPEQUA—PEQUA—799-6464. *Tough Guys.*

519. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—Thru Oct. 9: *Running Scared.* Beg. Oct. 10: *Top Gun.* #2—*Nothing in Common.* #3—*Stand By Me.* #4—Thru Oct. 9: *Back to School.* Beg. Oct. 10: *Deadly Friend.* #5—Thru Oct. 9: *Armed Response.* Beg. Oct. 10: *That's Life!* #6—Thru Oct. 9:

Short Circuit. Beg. Oct. 10: *Jumpin' Jack Flash.* #7—Thru Oct. 9: *The Karate Kid Part II.* Beg. Oct. 10: *Top Gun.* #8—*"Crocodile" Dundee.* #9—Thru Oct. 9: *About Last Night. . . .* Beg. Oct. 10: *Peggy Sue Got Married.*

520. MERRICK—TWIN—546-1270. #1—*Nothing in Common.* #2—*Playing for Keeps.*

521. NEW HYDE PARK—HERRICKS—747-0555. #1—*Playing for Keeps.* #2—Thru Oct. 9: *About Last Night. . . .* Beg. Oct. 10: *That's Life!*

522. OCEANSIDE—OCEANSIDE—536-7565. #1—Thru Oct. 9: *Ruthless People.* #2—Thru Oct. 9: *Back to School.*

524. PLAINVIEW—OLD COUNTRY—931-4242. #1—Thru Oct. 9: *Ruthless People.* Beg. Oct. 10: *Top Gun.* #2—*Ferris Bueller's Day Off.*

525. PORT WASHINGTON—MOVIES—944-6200. #1—*Playing for Keeps.* #2—Thru Oct. 9: *Ruthless People.* Beg. Oct. 10: *Jumpin' Jack Flash.* #3—Thru Oct. 9: *Heartburn.* Beg. Oct. 10: *Top Gun.* #4—Thru Oct. 9: *Ferris Bueller's Day Off.* Beg. Oct. 10: *Deadly Friend.*

526. ROCKVILLE CENTRE—RKO FANTASY—764-8000. *Children of a Lesser God.*

527. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—Thru Oct. 9: *Ruthless People.* Beg. Oct. 10: *Deadly Friend.* #2—*"Crocodile" Dundee.*

528. ROSLYN—ROSLYN—621-8488. #1—Thru Oct. 9: *A Room With a View.* Beg. Oct. 10: *That's Life!* #2—*Stand By Me.*

529. SYOSSET—SYOSSET—921-5810. #1—*Stand By Me.* #2—Thru Oct. 9: *Nothing in Common.* Beg. Oct. 10: *That's Life!* #3—Thru Oct. 9: *The Name of the Rose.* Beg. Oct. 10: *Deadly Friend.*

530. SYOSSET—UA CINEMA 150—364-0700. Thru Oct. 9: *That's Life!* Beg. Oct. 10: *Peggy Sue Got Married.*

531. VALLEY STREAM—RKO GREEN ACRES—561-2100. #1—Thru Oct. 9: *Short Circuit.* Beg. Oct. 10: *Peggy Sue Got Married.* #2—Thru Oct. 9: *The Fly.* Beg. Oct. 10: *Jumpin' Jack Flash.* #3—*Aliens.*

532. VALLEY STREAM—SUNRISE—825-5700. #1—*That's Life!* #2—*Children of a Lesser God.* #3—*Playing for Keeps.* #4—*The Karate Kid Part II; Ruthless People.* #5—*Back to School.* #6—*She's Gotta Have It.* #7—*Blue Velvet.* #8—*Tough Guys.* #9—*Armed Response.* #10—*Stand By Me.* #11—*Running Scared.* #12—*"Crocodile" Dundee.*

533. WANTAGH—RKO—781-6969. Thru Oct. 9: *Heartburn.*

534. WESTBURY—DRIVE-IN—334-3400. #1—Thru Oct. 9: *Ruthless People.* Beg. Oct. 10: *Jumpin' Jack Flash.* #2—*"Crocodile" Dundee.* #3—Thru Oct. 9: *Armed Response.* Beg. Oct. 10: *Deadly Friend.*

535. WESTBURY—WESTBURY—333-1911. #1—Thru Oct. 9: *Ferris Bueller's Day Off.* #2—Thru Oct. 9: *The Lightship.*

Suffolk County

600. BABYLON—BABYLON—669-3399. #1—*Tough Guys.* #2—Thru Oct. 9: *Short Circuit.* Beg. Oct. 10: *Stand By Me.* #3—Thru Oct. 9: *Armed Response.* Beg. Oct. 10: *Jumpin' Jack Flash.*

602. BABYLON—SOUTH BAY—587-7676. #1—*Children of a Lesser God.* #2—*Playing for Keeps.* #3—*Ruthless People.*

603. BAY SHORE—CINEMA—665-1722. Thru Oct. 9: *Stand By Me.* Beg. Oct. 10: *Peggy Sue Got Married.*

604. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1—*"Crocodile" Dundee.* #2—*Nothing in Common.*

605. BAY SHORE—SUNRISE DRIVE-IN—665-1111. #1—*Armed Response; F/X.* #2—Thru Oct. 9: *Ruthless People; Down and Out in Beverly Hills.* Beg. Oct. 10: *Jumpin' Jack Flash.*

606. BRENTWOOD—BRENTWOOD—273-3900. Thru Oct. 9: *Aliens.* Beg. Oct. 10: *About Last Night. . . .*

607. BROOKHAVEN—MULTIPLEX—289-8900. #1—*Tough Guys.* #2—*The Karate Kid Part II.* #3—*Children of a Lesser God.* #4—*Ruthless People.* #5—*Stand By Me.* #6—*Playing for Keeps.* #7—*Armed Response.* #8—*Running Scared.* #9—*"Crocodile" Dundee.* #10—*Ferris Bueller's Day Off.* #11—*Back to School.* #12—Thru Oct. 9: *One Crazy Summer.*

609. COMMACK—MULTIPLEX—462-6953. #1—*That's Life!* #2—*Stand By Me.* #3—*Blue Velvet.* #4—*Children of a Lesser God.* #5—*"Crocodile" Dundee.* #6—*Armed Response.* #7—*Running Scared.* #8—*Tough Guys.* #9—*Playing for Keeps.* #10—*The Name of the Rose.*

610. COMMACK—RKO—499-4545. #1—Thru Oct. 9: *Back to School.* Beg. Oct. 10: *Peggy Sue Got Married.* #2—*Nothing in Common.*

611. CORAM—PINE—698-6442. #1—*Nothing in Common.* #2—*Short Circuit.* #3—*Heartburn.* #4—*About Last Night. . . .*

612. CORAM—THE MOVIES AT CORAM—736-6200. #1—*"Crocodile" Dundee.* #2—*That's Life!* #3—*Tough Guys.* #4—Beg. Oct. 10: *Jumpin' Jack Flash.* #5—Thru Oct. 9: *Nothing in Common.* Beg. Oct. 10: *Peggy Sue Got Married.* #6—Thru Oct. 9: *The Fly.* Beg. Oct. 10: *Deadly Friend.* #7—Thru Oct. 9: *Armed Response.* Beg. Oct. 10: *Top Gun.* #8—Thru Oct. 9: *Ruthless People; Short Circuit.* Beg. Oct. 10: *Stand By Me.*

613. EAST HAMPTON—CINEMAS—324-0448. #1—*Children of a Lesser God.* #2—*Blue Velvet.* #3—Thru Oct. 9: *Nothing in Common.* Beg. Oct. 10: *Jumpin' Jack Flash.* #4—Thru Oct. 9: *Mona Lisa.* Beg. Oct. 10: *Deadly Friend.* #5—Thru Oct. 9: *The Lightship.* Beg. Oct. 10: *Peggy Sue Got Married.*

614. ELWOOD—ELWOOD—499-7800. #1—*Children of a Lesser God.* #2—*The Karate Kid Part II.*

618. HUNTINGTON—RKO SHORE—421-5200. #1—*Tough Guys.* #2—*Playing for Keeps.* #3—Thru Oct. 9: *Nothing in Common.* Beg. Oct. 10: *Deadly Friend.* #4—Thru Oct. 9: *About Last Night. . . .* Beg. Oct. 10: *Jumpin' Jack Flash.*

619. HUNTINGTON—RKO WHITMAN—423-1300. *"Crocodile" Dundee.*

620. ISLIP—ISLIP—581-5200. #1—Thru Oct. 9: *Playing for Keeps.* Beg. Oct. 10: *Top Gun.* #2—*Tough Guys.* #3—Thru Oct. 9: *Mona Lisa.* Beg. Oct. 10: *Jumpin' Jack Flash.*

621. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. Thru Oct. 9: *Ruthless People.* Beg. Oct. 10: *Jumpin' Jack Flash.*

622. LAKE RONKONKOMA—LAKESIDE—981-7100. Thru Oct. 9: *The Fly.*

623. LINDENHURST—LINDENHURST—888-5400. Thru Oct. 9: *The Fly.* Beg. Oct. 10: *Back to School.*

624. MATTITUCK—MATTITUCK—298-4405. #1—Thru Oct. 9: *Playing for Keeps.* Beg. Oct. 10: *Top Gun.* #2—Thru Oct. 9: *Armed Response.* Beg. Oct. 10: *Peggy Sue Got Married.* #3—*Tough Guys.* #4—*"Crocodile" Dundee.* #5—Thru Oct. 9: *The Lightship.* Beg. Oct. 10: *Jumpin' Jack Flash.*

625. MONTAUK—THE MOVIES—668-2393. Thru Oct. 9: *Nothing in Common.*

626. NORTHPORT—NORTHPORT—261-8600. Thru Oct. 9: *The Fly.* Beg. Oct. 10: *About Last Night. . . .*

627. OAKDALE—OAKDALE—589-8118. Thru Oct. 9: *The Fly.* Beg. Oct. 10: *Armed and Dangerous.*

628. PATCHOGUE—TRIPLEX—475-0601. #1—Thru Oct. 9: *Armed Response.* Beg. Oct. 10: *Jumpin' Jack Flash.* #2—Thru Oct. 9: *"Crocodile" Dundee.* Beg. Oct. 10: *Deadly Friend.* #3—Thru Oct. 9: *Short Circuit.* Beg. Oct. 10: *Peggy Sue Got Married.*

630. PORT JEFFERSON—MINI EAST—928-6555. Thru Oct. 9: *Mona Lisa.* Beg. Oct. 10: *Deadly Friend.* **WEST**—*Playing for Keeps.*

631. RIVERHEAD—SUFFOLK—727-3133. Thru Oct. 9: *Nothing in Common.*

633. SAG HARBOR—SAG HARBOR—725-0010. Thru Oct. 9: *Sotto . . . Sotto.* Beg. Oct. 10: *Mona Lisa.*

634. SAYVILLE—SAYVILLE—589-0232. #1—Thru Oct. 9: *Playing for Keeps.* Beg. Oct. 10: *Top Gun.* #2—*Mona Lisa.* #3—*"Crocodile" Dundee.*

636. SMITHTOWN—SMITHTOWN—265-1551. Thru Oct. 9: *Stand By Me.* Beg. Oct. 10: *Jumpin' Jack Flash.*

637. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—Thru Oct. 9: *Stand By Me.* Beg. Oct. 10: *That's Life!* #2—*"Crocodile" Dundee.* #3—Thru Oct. 9: *Playing for Keeps.* Beg. Oct. 10: *Top Gun.*

638. STONY BROOK—LOEWS—751-2300. #1—*"Crocodile" Dundee.* #2—*Playing for Keeps.* #3—*Children of a Lesser God.*

639. WEST ISLIP—TWIN—669-2626. #1—Thru Oct. 9: *Back to School.* Beg. Oct. 10 (tent.): *Nothing in Common.* #2—Thru Oct. 9: *The Men's Club.* Beg. Oct. 10 (tent.): *Ruthless People.*

640. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—Thru Oct. 9: *Mona Lisa.* Beg. Oct. 10: *Top Gun.* #2—*"Crocodile" Dundee.*

641. WESTHAMPTON—WESTHAMPTON—288-1500. *Tough Guys.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300. #1—Thru Oct. 9: *Nothing in Common.* Beg. Oct. 10: *Stand By Me.* #2—*"Crocodile" Dundee.*

701. BEDFORD VILLAGE—CINEMA 22—234-9577. *Children of a Lesser God.*

702. BRONXVILLE—BRONXVILLE—961-4030. #1—*That's Life!* #2—*Running Scared.* #3—*Nothing in Common.*

703. GREENBURGH—CINEMA 100—946-4680. #1—Thru Oct. 9: *She's Gotta Have It.* Beg. Oct. 10: *That's Life!* #2—Thru Oct. 9: *Nothing in Common.* Beg. Oct. 10: *Peggy Sue Got Married.*

704. HARRISON—CINEMA—835-9800. Program unavailable.

705. HARTSDALE—CINEMA—428-2200. #1—Thru Oct. 9: *Aliens.* Beg. Oct. 10: *Deadly Friend.* #2—*Tough Guys.* #3—Thru Oct. 9: *The Karate Kid Part II.* #4—*Children of a Lesser God.*

706. LARCHMONT—PLAYHOUSE—834-3001. *Tough Guys.*

707. MAMARONECK—PLAYHOUSE—698-2200. #1—*Stand By Me.* #2—Thru Oct. 9: *Nothing in Common.* Beg. Oct. 10: *Deadly Friend.* #3—Thru Oct. 9: *Armed Response.* Beg. Oct. 10: *Peggy Sue Got Married.* #4—Thru Oct. 9: *Ruthless People.* Beg. Oct. 10: *Jumpin' Jack Flash.*

708. MOUNT KISCO—MOUNT KISCO—666-6900. #1—Thru Oct. 9: *Heartburn.* Beg. Oct. 10: *That's Life!* #2—Thru Oct. 9: *Playing for Keeps.* Beg. Oct. 10: *Deadly Friend.* #3—Thru Oct. 9: *A Room With a View.* Beg. Oct. 10: *Jumpin' Jack Flash.* #4—*Tough Guys.* #5—Thru Oct. 9: *Stand By Me.* Beg. Oct. 10: *Peggy Sue Got Married.*

709. MOUNT VERNON—PARKWAY—664-3311. Thru Oct. 9: *Ruthless People.* Beg. Oct. 10: *Nothing in Common.*

710. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—Thru Oct. 9: *Back to School.* Beg. Oct. 10: *Deadly Friend.* #2—Thru Oct. 9: *Armed Response.* Beg. Oct. 10: *Jumpin' Jack Flash.*

711. NEW ROCHELLE—TOWN—632-9700. *The Karate Kid Part II.*

712. OSSINING—ARCADIAN—941-5200. #1—*Tough Guys.* #2—*Playing for Keeps.* #3—Thru Oct. 9: *Mona Lisa.* Beg. Oct. 10: *Deadly Friend.*

713. PEEKSKILL—BEACH—737-6262. #1—*Back to School.* #2—*Armed Response.* #3—*Tough Guys.* #4—*Nothing in Common.*

714. PEEKSKILL—WESTCHESTER MALL—528-8822. #1—*Children of a Lesser God.* #2—*"Crocodile" Dundee.* #3—Thru Oct. 9: *About Last Night. . . .* Beg. Oct. 10: *Jumpin' Jack Flash.* #4—*Playing for Keeps.*

715. PELHAM—PICTURE HOUSE—738-3160. Thru Oct. 9: *Ruthless People.*

716. PLEASANTVILLE—ROME—769-0720. #1—*"Crocodile" Dundee.* #2—Program unavailable.

717. RYE—RYE RIDGE—939-8177. #1—*Children of a Lesser God.* #2—*Playing for Keeps.*

718. SCARSDALE—FINE ARTS—723-6699. *A Room With a View.*

719. SCARSDALE—PLAZA—725-0078. Thru Oct. 9: *Heartburn.* Beg. Oct. 10: *Ruthless People.*

720. WHITE PLAINS—GALLERIA—997-8198. #1—*Playing for Keeps.* #2—*"Crocodile" Dundee.*

721. YONKERS—CENTRAL PLAZA—793-3232. #1—Thru Oct. 9: *Ferris Bueller's Day Off.* Beg. Oct. 10: *Jumpin' Jack Flash.* #2—*Ruthless People.* #3—Thru Oct. 9: *Back to School.* Beg. Oct. 10: *Peggy Sue Got Married.* #4—*Stand By Me.*

722. YONKERS—MOVIELAND—793-0002. #1—*The Name of the Rose.* #2—*Blue Velvet.* #3—*Playing for Keeps.* #4—*"Crocodile" Dundee.* #5—*Children of a Lesser God.* #6—*Tough Guys.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—245-1500. #1—Thru Oct. 9: *Armed Response.* Beg. Oct. 10: *Top Gun.* #2—Thru Oct. 9:

Ruthless People. Beg. Oct. 10: *That's Life!* #3—*Stand By Me.* #4—*Tough Guys.* #5—*Back to School.* #6—Thru Oct. 9: *Nothing in Common.* Beg. Oct. 10: *Peggy Sue Got Married.* #7—*Blue Velvet.*

725. YORKTOWN HEIGHTS—TRIANGLE—245-8850. #1—Thru Oct. 9: *Aliens.* Beg. Oct. 10: *Top Gun.* #2—Thru Oct. 9: *The Fly.*

Rockland County

752. NANUET—MALL—623-6336. Thru Oct. 9: *The Fly.* Beg. Oct. 10: *Deadly Friend.*

753. NANUET—ROUTE 59—623-3355. *The Name of the Rose.*

754. NANUET—RKO MOVIES—623-0211. #1—*Tough Guys.* #2—*Playing for Keeps.* #3—Thru Oct. 9: *Blue Velvet.* Beg. Oct. 10: *Peggy Sue Got Married.* #4—*Stand By Me.* #5—*That's Life!*

755. NEW CITY—TOWN—634-5100. #1—*"Crocodile" Dundee.* #2—Thru Oct. 9: *Nothing in Common.* Beg. Oct. 10: *Jumpin' Jack Flash.*

756. NEW CITY—UA CINEMA 304—634-8200. #1—*Armed Response.* #2—Thru Oct. 9: *Ruthless People.* Beg. Oct. 10: *Deadly Friend.*

757. NYACK—CINEMA EAST—358-6631. *Children of a Lesser God.*

759. PEARL RIVER—CENTRAL—735-2530. #1—*"Crocodile" Dundee.* #2—*Tough Guys.*

760. PEARL RIVER—PEARL RIVER—735-6500. *Nothing in Common.*

761. SPRING VALLEY—CINEMA 45—352-1445. Thru Oct. 9: *Armed Response.* Beg. Oct. 10: *Jumpin' Jack Flash.*

762. SPRING VALLEY—PIX—425-6902. #1—*Children of a Lesser God.* #2—Thru Oct. 9: *Playing for Keeps.* Beg. Oct. 10: *Top Gun.*

763. STONY POINT—9 W CINEMA—942-0303. Thru Oct. 9: *The Fly.* Beg. Oct. 10: *Top Gun.*

764. SUFFERN—LAFAYETTE—357-6030. Thru Oct. 9: *The Karate Kid Part II.* Beg. Oct. 10: *Peggy Sue Got Married.*

765. WEST HAVERSTRAW—PLAZA—947-2220. *Aliens.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—775-0070. #1—*Playing for Keeps.* #2—*Nothing in Common.*

801. DANBURY—CINE—743-2200. #1—*"Crocodile" Dundee.* #2—*Children of a Lesser God.* #3—*Top Gun.*

802. DANBURY—CINEMA—748-2923. #1—*Tough Guys.* #2—Thru Oct. 9: *Stand By Me.* Beg. Oct. 10: *Peggy Sue Got Married.*

803. DANBURY—PALACE—748-7496. #1—Thru Oct. 9: *Armed Response.* Beg. Oct. 10: *Deadly Friend.* #2—Thru Oct. 9: *Big Trouble in Little China.* Beg. Oct. 10: *Jumpin' Jack Flash.* #3—*The Karate Kid Part II.*

805. FAIRFIELD—COMMUNITY—255-6555. #1—*Playing for Keeps.* #2—*Ferris Bueller's Day Off.*

806. FAIRFIELD—COUNTY—334-1411. Thru Oct. 9: *Top Gun.* Beg. Oct. 10: *Deadly Friend.*

807. GREENWICH—CINEMA—869-6030. #1—*That's Life!* #2—Thru Oct. 9: *Blue Velvet.* Beg. Oct. 10: *'night, Mother.*

808. GREENWICH—PLAZA—869-4030. #1—*Children of a Lesser God.* #2—*The Name of the Rose.* #3—*Stand By Me.*

809. NEW CANAAN—PLAYHOUSE—966-0600. #1—Thru Oct. 9: *Mona Lisa.* Beg. Oct. 10: *Peggy Sue Got Married.* #2—*Stand By Me.*

810. NORWALK—CINEMA—838-4504. #1—*Top Gun.* #2—*Playing for Keeps.*

811. NORWALK—NORWALK—866-9202. Thru Oct. 9: *Armed Response.* Beg. Oct. 10: *Deadly Friend.*

812. RIDGEFIELD—CINEMA—438-3338. Thru Oct. 9: *Nothing in Common; Spacecamp.*

813. SOUTH NORWALK—SONO—866-9202. Oct. 7–9: *Dreamchild; Koyaanisqatsi.* Oct. 10–13: *Letter to Brezhnev; 101 Dalmatians.* Oct. 14–25: *Mona Lisa.*

814. SPRINGDALE—STATE—325-0250. Thru Oct. 9: *Nothing in Common.*

815. STAMFORD—AVON—324-9205. #1—Thru Oct. 9: *Armed Response.* Beg. Oct. 10: *Deadly Friend.* #2—Thru Oct. 9: *The Karate Kid Part II.* Beg. Oct. 10: *Jumpin' Jack Flash.*

816. STAMFORD—CINEMA—324-3100. #1—*"Crocodile" Dundee.* #2—*Tough Guys.* #3—Thru Oct. 9: *Ruthless People.* Beg. Oct. 10: *Peggy Sue Got Married.*

817. STAMFORD—RIDGEWAY—323-5000. #1—*The Gods Must Be Crazy.* #2—*She's Gotta Have It.*

818. TRUMBULL—TRANS-LUX—374-0462. #1—*"Crocodile" Dundee.* #2—*Tough Guys.* #3—*Stand By Me.*

819. WESTPORT—FINE ARTS—227-3324. #1—*Children of a Lesser God.* #2—*The Name of the Rose.* #3—227-9619. *"Crocodile" Dundee.* #4—226-6666. Thru Oct. 9: *Blue Velvet.* Beg. Oct. 10: *Peggy Sue Got Married.*

820. WESTPORT—POST—227-0500. Thru Oct. 9: *Stand By Me.* Beg. Oct. 10: *That's Life!*

821. WILTON—CINEMA—762-5678. *Tough Guys.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—Thru Oct. 9: *The Men's Club.* Beg. Oct. 10: *Deadly Friend.* #2—*"Crocodile" Dundee.* #3—Thru Oct. 9: *The Karate Kid Part II.*

901. JERSEY CITY—HUDSON PLAZA—433-1100. #1—*Tough Guys.* #2—Thru Oct. 9: *About Last Night . . . ; The Karate Kid Part II.* Beg. Oct. 10: *Jumpin' Jack Flash.*

903. JERSEY CITY—STATE—653-5200. #1—*Armed Response.* #2—*She's Gotta Have It.* #3—*Aliens.* #4—Thru Oct. 9: *Women's Prison Massacre.* Beg. Oct. 10: *Deadly Friend.*

904. SECAUCUS—LOEWS HARMON COVE—866-1000. #1—*Ruthless People.* #2—*Stand By Me.* #3—*Playing for Keeps.* #4—*The Fly.*

905. SECAUCUS—LOEWS MEADOW—866-6161. #1—*Children of a Lesser God.* #2—*"Crocodile" Dundee.* #3—*Tough Guys.* #4—*The Name of the Rose.* #5—*That's Life!* #6—*Blue Velvet.*

907. WEST NEW YORK—MAYFAIR—865-2010. Thru Oct. 9: *About Last Night . . . ; Armed and Dangerous.*

Essex County

910. BLOOMFIELD—CENTER—748-7900. Thru Oct. 9: *Aliens.* Beg. Oct. 10: *Jumpin' Jack Flash.*

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—Thru Oct. 9: *Armed Response.* Beg. Oct. 10: *Deadly Friend.* #2—*She's Gotta Have It.*

912. CEDAR GROVE—CINEMA 23—239-1462. Thru Oct. 9: *Short Circuit.* Beg. Oct. 10: *Nothing in Common.*

914. LIVINGSTON—COLONY—992-0800. Thru Oct. 9: *Ruthless People.* Beg. Oct. 10: *That's Life!*

915. MAPLEWOOD—MAPLEWOOD—763-3100. *Stand By Me.*

916. MILLBURN—RKO—376-0800. #1—*Playing for Keeps.* #2—*Tough Guys.*

917. MONTCLAIR—CLARIDGE—746-5564. #1—*Playing for Keeps.* #2—*Tough Guys.* #3—Thru Oct. 9: *A Room With a View.* Beg. Oct. 10: *Men . . . .*

918. MONTCLAIR—WELLMONT—783-9500. #1—*The Fly.* #2—Thru Oct. 9: *The Karate Kid Part II.* Beg. Oct. 10: *Top Gun.* #3—*Back to School.*

919. NUTLEY—FRANKLIN—667-1777. #1—*"Crocodile" Dundee.* #2—Thru Oct. 9: *Nothing in Common.* Beg. Oct. 10: *Top Gun.* #3—*Tough Guys.*

920. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—Thru Oct. 9: *Stand By Me.* Beg. Oct. 10: *Jumpin' Jack Flash.* #2—*Blue Velvet.* #3—Thru Oct. 9: *Running Scared.* Beg. Oct. 10: *Peggy Sue Got Married.*

921. WEST ORANGE—ESSEX GREEN—731-7755. #1—*Children of a Lesser God.* #2—*The Name of the Rose.* #3—Thru Oct. 9: *"Crocodile" Dundee.* Beg. Oct. 10: *Deadly Friend.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. Thru Oct. 9: *Ruthless People.*

931. CRANFORD—RKO—276-9120. #1—*Playing for Keeps.* #2—*Tough Guys.*

932. ELIZABETH—ELMORA—352-3483. Thru Oct. 9: *Back to School; Remo Williams: The Adventure Begins . . . .* Beg. Oct. 10: *Ruthless People; Down and Out in Beverly Hills.*

935. UNION—FIVE POINTS—964-3466. #1—Thru Oct. 9: *Ruthless People.* Beg. Oct. 10: *Deadly Friend.* #2—Thru Oct. 9: *Nothing in Common.* Beg. Oct. 10: *Jumpin' Jack Flash.*

936. UNION—LOST PICTURE SHOW—964-4497. Thru Oct. 9: *A Room With a View.* Beg. Oct. 10: *Men . . . .*

937. UNION—RKO—686-4373. #1—*"Crocodile" Dundee.* #2—*Children of a Lesser God.*

938. WESTFIELD—RIALTO—232-1288. #1—Thru Oct. 9: *Short Circuit; Nothing in Common.* Beg. Oct. 10: *Jumpin' Jack Flash.* #2—Thru Oct. 9: *Armed Response.* Beg. Oct. 10: *Peggy Sue Got Married.* #3—Thru Oct. 9: *Aliens.* Beg. Oct. 10: *That's Life!*

939. WESTFIELD—TWIN—654-4720. #1—*Ferris Bueller's Day Off.* #2—*Back to School.* #3—*Ruthless People.*

Bergen County

950. BERGENFIELD—BERGENFIELD—385-1600. *Ruthless People; The Transformers—The Movie.*

951. CLOSTER—CLOSTER—768-8800. *"Crocodile" Dundee.*

952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—*Avenging Force.* #2—*Children of a Lesser God.* #3—*Nothing in Common.* #4—*Playing for Keeps.*

953. EMERSON—TOWN—261-1000. #1—Thru Oct. 9: *Ruthless People.* Beg. Oct. 10: *Jumpin' Jack Flash.* #2—Thru Oct. 9: *Back to School.*

954. FAIR LAWN—HYWAY—796-1717. #1—*Armed Response.* #2—*The Fly.*

955. FAIRVIEW—TWIN—941-2424. #1—*"Crocodile" Dundee.* #2—*Ruthless People.*

956. FORT LEE—LINWOOD—944-6900. #1—*Tough Guys.* #2—Thru Oct. 9: *Short Circuit; Armed Response.* Beg. Oct. 10: *Deadly Friend.*

957. FORT LEE—SHARON—224-0202. Thru Oct. 9: *Stand By Me.* Beg. Oct. 10: *That's Life!*

958. OAKLAND—TWIN—337-4478. #1—Thru Oct. 9: *Nothing in Common.* Beg. Oct. 10: *That's Life!* #2—Thru Oct. 9: *Ruthless People.* Beg. Oct. 10: *Deadly Friend.*

959. PARAMUS—CINEMA 35—845-5070. *Back to School.*

961. PARAMUS—RKO BERGEN MALL—845-4449. *A Room With a View.*

962. PARAMUS—RKO ROUTE 4—487-7909. #1—*Children of a Lesser God.* #2—Thru Oct. 9: *Running Scared.* Beg. Oct. 10: *Top Gun.* #3—*Nothing in Common.* #4—*Blue Velvet.* #5—*Playing for Keeps.* #6—*The Name of the Rose.* #7—*Tough Guys.* #8—Thru Oct. 9: *She's Gotta Have It.* Beg. Oct. 10: *Deadly Friend.* #9—*That's Life!* #10—*Stand By Me.*

963. PARAMUS—RKO ROUTE 17—843-3830. #1—Thru Oct. 9: *Aliens.* Beg. Oct. 10: *Jumpin' Jack Flash.* #2—Thru Oct. 9: *Ruthless People.* Beg. Oct. 10: *Peggy Sue Got Married.* #3—*"Crocodile" Dundee.*

964. RAMSEY—CINEMA—825-2090. Thru Oct. 9: *Nothing in Common.* Beg. Oct. 10: *Top Gun.*

965. RAMSEY—INTERSTATE—327-0153. Program unavailable.

966. RIDGEFIELD PARK—RIALTO—641-0617. Thru Oct. 9: *Aliens.*

967. RIDGEWOOD—RKO WARNER—444-1234. #1—*Stand By Me.* #2—*"Crocodile" Dundee.* #3—Thru Oct. 9: *Running Scared.* Beg. Oct. 10: *Jumpin' Jack Flash.* #4—Thru Oct. 9: *Nothing in Common.* Beg. Oct. 10: *Peggy Sue Got Married.*

968. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—*Tough Guys.* #2—Thru Oct. 9: *Nothing in Common; The Great Mouse Detective.*

969. TEANECK—MOVIE CITY—836-3334. #1—*The Fly.* #2—*Ruthless People.* #3—*The Karate Kid Part II.* #4—*About Last Night . . . .*

971. WASHINGTON TOWNSHIP—CINEMA—666-2221. Program unavailable.

972. WESTWOOD—PASCACK— 664-3200. #1—*Stand By Me.* #2—*Tough Guys.* #3—*Armed Response.* #4—Thru Oct. 9: *Short Circuit; Nothing in Common.* Beg. Oct. 10: *Deadly Friend.*

BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

ALIENS—(2 hr. 17 min., '86) Not as scary as the original 1979 *Alien* (without the *s*), a gruesome horror film posing as science fiction, this one's a World War II–platoon movie that, again, is posing as science fiction, but it's a lot of fun. The ace action director James Cameron (*The Terminator*) is less interested in going "Boo!" than in teaching us how to survive. The monsters—you know, octopus legs, hissing teeth, steaming white gunk—still drop out of the ceiling, or, incubating in someone's belly, rip through the skin from inside. But this time the Space Marines have landed. Led by Sigourney Weaver (the sole survivor in the original), they burn, blast, and blow away hundreds of the fiends. Cameron has kept the original film's wet, black, IRT-at-midnight look, but he's put a lot more movement into the carnage and stalking. Cameron's work has an explosive force; he's like a gleeful kid bashing things together. With Michael Biehn. (July 28, 1986) R. **37, 49, 113, 205, 214, 218, 300, 302, 315, 405, 516, 531, 606, 705, 725, 765, 903, 910, 938, 963, 966**

AMERICA—(1 hr. 28 min., '85) A cable-television station on the brink of failure is saved when one of its male reporters begins to wear a skirt. With Zack Norman, Tammy Grimes, Michael J. Pollard, Monroe Arnold, Richard Belzer, Liz Torres, Howard Thomashefsky, and Laura Ashton. Written and directed by Robert Downey. R. **6**

★ **BACK TO SCHOOL**—(1 hr. 36 min., '86) Rodney Dangerfield plays a shrewd businessman who has fought his way up from Orchard Street but suffers from a nagging sense of worthlessness because he never got an education. When Dangerfield visits his son in college (Keith Gordon), he decides to enroll himself. He buys his way in, and soon he's razzing stuffy lecturers, throwing wild parties, and hiring experts to write his papers. There are times when Dangerfield is just delivering gags, but he also shows some vanity and pride and fear, and turns the gag role into an interesting man. The picture—not another kissie blown at teenagers—says *that experience is better than innocence* and that maturity is more interesting than youth. With good supporting performances by Sally Kellerman, Paxton Whitehead, and Ned Beatty. Dir. Alan Metter. (July 14, 1986) PG-13. **7, 33, 60, 200, 204, 306, 311, 322, 323, 513, 514, 519, 522, 532, 607, 610, 623, 639, 710, 713, 721, 724, 918, 932, 939, 953, 959**

★ **BLUE VELVET**—(2 hr., '86) A shocking work from David Lynch. The shock comes from the material itself, which is genuinely cruel and sometimes obscene, and from Lynch's control over it, which is clear, steady, and powerful. In what seems like an idyllic small American city, vileness flourishes under the surface—the movie is about people's attraction to decadence and corruption, and also the terror of it. The hero, Jeffrey (Kyle MacLachlan), who looks as serious as a young seminarian, tries to solve a mystery by insinuating himself into the apartment of a trashy nightclub singer, Dorothy (Isabella Rossellini). An extraordinarily disturbing erotic sequence follows, combining voyeurism, sadomasochism, and fetishism. Dorothy is in thrall to a thuggish drug dealer named Frank (Dennis Hopper), and when Jeffrey tries to rescue her, he almost gets killed. At the same time, he's falling in love with a teenage angel (Laura Dern). Lynch suffuses his thriller plot with a Catholic schoolboy's sense of sexual dread—sex as overwhelming pleasure and overwhelming danger. But this moral primitivism is actually devoid of religious meaning, and finds expression instead in a visual scheme derived from avant-garde culture. There are scenes that are so studied and affected they could go right into a museum; the next minute, Lynch will do something entirely fresh. Cinematography by Frederick Elmes. (Sept. 29, 1986) R. **5, 54, 216, 304, 312, 505, 509, 512, 532, 609, 613, 722, 724, 754, 807, 819, 905, 920, 962**

CARAVAGGIO—(1 hr. 33 min., '86) The dramatic rise and fall from grace of the Italian painter Caravaggio (1573–1610). British writer-director Derek Jarman based the story on his impressions of the artist's work and only loosely on historical fact. With Nigel Terry, Sean Bean, Tilda Swinton, and Spencer Leigh. **55**

CHILDREN OF A LESSER GOD—(1 hr. 59 min., '86) A teacher accepts a position at a school for the deaf, and once there, he falls in love with a deaf woman. With William Hurt, Marlee Matlin, Piper Laurie, and Philip Bosco. Screenplay by Hesper Anderson and Mark Medoff, based on Medoff's play. Dir. Randa Haines. R. **64, 80, 111, 113, 203, 206, 207, 215, 314, 317, 401, 505, 509, 512, 517, 526, 532, 602, 607, 609, 613, 614, 638, 701, 705, 714, 717, 722, 757, 762, 801, 808, 819, 905, 921, 937, 952, 962**

CLOCKWISE—(1 hr. 36 min., '86) John Cleese, of Monty Python, stars as the headmaster of an ordinary state school in Britain—a meticulous, extremely punctual man—who experiences a series of comic misadventures on his way to deliver a speech. With Penelope Wilton, Alison Steadman, Stephen Moore, and Sharon Maiden. Screenplay by Michael Frayn. Dir. Christopher Morahan. PG. **62**

A COMPOSER'S NOTES: PHILIP GLASS AND THE MAKING OF AN OPERA—(1 hr. 27 min., '85) A look at Glass's third opera, *Akhnaten*, from the writing and rehearsals to its two premiere productions—each with a radically different interpretation—at the Stuttgart Opera in Stuttgart, West Germany, and the Houston Grand Opera. Narrated by Glass. Dir. Michael Blackwood. **1**

"CROCODILE" DUNDEE—(1 hr. 38 min., '86) Australian Paul Hogan stars as an outback adventurer whose exploits in the wilderness bring him international attention. With Linda Kozlowski, Mark Blum, John Meillon, David Gulpilil, and Michael Lombard. Screenplay by Hogan, John Cornell, and Ken Shadie; story by Hogan. Dir. Peter Faiman. PG-13. **25, 31, 67, 85, 103, 107, 111, 113, 201, 203, 206, 211, 215, 220, 301, 305, 321, 325, 400, 505, 506, 509, 512, 519, 527, 532, 534, 604, 607, 609, 612, 619, 624, 628, 634, 637, 638, 640, 700, 714, 716, 720, 722, 755, 759, 801, 816, 818, 819, 900, 905, 919, 921, 937, 951, 955, 963, 967**

DEADLY FRIEND—(1 hr. 32 min., '86) When a brilliant young man—whose best friend is the robot he has created—meets a young woman he likes, tragedy and horror strike. With Matthew Laborteaux and Kristy Swanson. Screenplay by Bruce Joel Rubin, based on the novel by Diana Henstell. Dir. Wes Craven. R. **10, 33, 53, 68, 107, 112, 201, 205, 206, 210, 214, 216, 220, 300, 315, 320, 322, 403, 503, 517, 519, 525, 527, 529, 534, 612, 613, 618, 628, 630, 705, 707, 708, 710, 712, 752, 756, 803, 806, 811, 815, 900, 903, 911, 921, 935, 956, 958, 962, 972**

★ **DOWN BY LAW**—(1 hr. 47 min., '86) Jim Jarmusch's third feature is a beautiful, melancholy, kidding escape fantasy about two New Orleans lowlifes—a pimp (John Lurie) and an unemployed disc jockey (Tom Waits)—who wind up busting out of prison with an ebulliently square Italian tourist (Roberto Benigni). Jarmusch draws on prison-break movies and such sources as *Grand Illusion* for plot elements that he embellishes with his own kind of sly, low-pressure comic invention. Shot in tonally resplendent black and white by the great Robby Müller, the movie's down-and-out atmosphere (New Orleans back alleys and the bayous) is so completely aestheticized by the cinematography that it becomes a kind of ironic high style. The movie is a hipster's comic critique of the vanity of hip, and a testament to the man who connects: The pimp and the disc jockey are far too egotistical to get anywhere on their own, but the Chico Marx bumpkin is a man for all seasons. Songs by Waits; jazz score by Lurie. (Sept. 29, 1986) R. **56, 82**

FERRIS BUELLER'S DAY OFF—(1 hr. 42 min., '86) The hero is a high-school senior who gulls everyone into thinking that he's seriously ill so he can play hooky. The way writer-director John Hughes tells the story, the people surrounding Ferris in this Chicago suburb don't deserve the truth. His parents are a pair of oblivious, ambitious jerks; his sister is an envious sourpuss; and the dean of students (Jeffrey Jones) is a fanatic who devotes his life to bringing the truant to justice. As Ferris and two friends (Mia Sara and Alan Ruck) head for the city, you expect a startling brush with Experience, but actually, everything goes brilliantly for them and Ferris puts on half of Chicago. The movie appears to be devoted to the dubious dramatic principle that it's all right to have a patronizing little snot as your hero as long as his antagonists are even worse. Hughes's comedy routines are insultingly obvious, and the whole picture is boring and conventional. (June 16, 1986) PG-13. **38, 66, 201, 302, 511, 524, 525, 535, 607, 721, 805, 939**

★ **THE FLY**—(1 hr. 35 min., '86) This new classic of the horror genre is both repugnant and rapturously beautiful. David Cronenberg, the Toronto horror specialist, has remade the solemnly inept *Fly* of 1958, digging deep into the zoological-erotic potential of the material. The ambitious scientist Seth Brundle (Jeff Goldblum) accidentally merges with a fly in the course of his experiments. He slowly dies as a human being and is reborn as an insect; his transformation, developed in astonishing detail, is both grotesque beyond belief and extraordinarily moving. When Brundle begins to change into a fly (the changes come with teasing slowness), he's fully eroticized, wearing out his girlfiend, Veronica (Geena Davis), and climbing the walls (literally). Exalted, he's a screwball Faust, a classic American self-transcender. But later, when Brundle realizes what has happened, he turns sardonic and eloquent. The last third of the movie is beautifully *written*, and also profoundly romantic in feeling. Cronenberg directs with great restraint—the arc of the movie, from horror to satire to romantic tragedy, is clean, uncluttered, and powerful. (Aug. 25, 1986) R. **6, 33, 110, 112, 113, 204, 218, 304, 306, 531, 612, 622, 623, 626, 627, 725, 752, 763, 904, 918, 954, 969**

HEARTBURN—(1 hr. 48 min., '86) The story of a marriage told entirely from one side, and told with great knowingness but little real understanding. Rachel Samstat (Meryl Streep), a New York Jewish cookbook writer, and a highly skeptical veteran of marriage, falls for Mark Forman (Jack Nicholson), Washington columnist and notorious lady-killer. They marry, Rachel gets pregnant, has a baby, gets pregnant again. She's too busy, too trusting, and too much in love to notice that Mark is cheating on her. *Heartburn,* which Nora Ephron adapted from her novel, offers perhaps the most naggingly detailed view of an American upper-middle-class marriage ever put on film. Yet the observations aren't rooted to anything, the way they were in Ephron's book, and Mark and Rachel's relationship never makes much sense. Nicholson has brilliant moments, but we can't tell why he strays from his wife. Streep offers a comical performance as a smart woman whose mind darts off at odd angles; she convinces us that Rachel could be wrong about the most important thing in her life. Dir. Mike Nichols. (Aug. 4, 1986) R. **25, 36, 85, 88, 507, 516, 525, 533, 611, 708, 719**

JUMPIN' JACK FLASH—(1 hr. 38 min., '86) Whoopi Goldberg stars in a comedy about a young woman with a dull job behind a computer screen who accidentally becomes involved in international espionage. With Stephen Collins, Carol Kane, John Wood, Roscoe Lee Browne, and Annie Potts. Dir. Penny Marshall. R. **21, 30, 49, 66, 85, 107, 112, 205, 208, 210, 214, 216, 220, 300, 304, 309, 315, 316, 320, 404, 405, 505, 509, 514, 517, 519, 525, 531, 534, 600, 605, 612, 613, 618, 620, 621, 624, 628, 636, 707, 708, 710, 714, 721, 755, 761, 803, 815, 901, 910, 920, 935, 938, 953, 963, 967**

THE KARATE KID PART II—(1 hr. 49 min., '86) More cornball stuff about the super-wise Japanese karate master Pat Morita and his chief American teenage disciple Ralph Macchio. Avoid. Dir. John G. Avildsen. (Aug. 11, 1986) PG. **36, 113, 200, 205, 211, 319, 515, 517, 519, 532, 607, 614, 705, 711, 764, 803, 815, 900, 901, 918, 969**

★ **MEN . . .** —(1 hr. 36 min., '85) In German, Eng. subtitles. A crackerjack adman, Julius Armbrust (Heiner Lauterbach), loses his wife (Ulrike Kriener) to the surly young bohemian Stefan (Uwe Oschsenknecht), so Julius moves in with Stefan (without identifying himself) to see what the fellow has that he doesn't. This commercial comedy, written and directed by Doris Dörrie, is perhaps the first important movie from West Germany in years that doesn't molder under a cloud of alienation. It's a satire of bourgeois and bohemian manners that demonstrates some affection for its characters. The two men settle into a tense, competitive, but satisfying friendship. Julius, who understands his wife much better than Stefan does, knows that she wants a thrill—an illusion of danger—so he destroys Stefan as a lover by turning him into a version of himself. Stefan becomes a business success, a raving consumer, and a rather prim person, while Julius grows wilder. The movie is well written, well played, and consistently entertaining. (Aug. 4, 1986) **81, 917, 936**

MENAGE—(1 hr. 24 min., '86) In French, Eng. subtitles. Reviewed in this issue. **82**

★ **MONA LISA**—(1 hr. 44 min., '86) A beautiful and heartbreaking gangster film, set in London and directed by the talented, Irish-born Neil Jordan. The great Bob Hoskins has his best role yet—he's the small-time strong-arm George, who returns from prison and is given a nothing job as cover and driver for Simone (Cathy Tyson), an elegant black prostitute. He's an idiot in the Dostoyevskian sense: someone too innocent, too unimaginative, to take in the simple facts of evil in the world. Seven years earlier, he took the fall for the vicious London porn-world boss Mortwell (Michael Caine), and now he becomes Simone's protector, knight, and patsy. Hoskins is short, barrel-chested, and balding, with a mouth that can turn into an oval of rage. Tyson, only twenty, is physically astonishing—very tall, with the most beautiful mocha skin and thick, abundant hair. She has the high-strung look of an Asian princess, and she talks like a princess, too, in low, soft, yet authoritative tones. When George, looking for a girl who has disappeared somewhere in Mortwell's domain, enters the Soho night world, Jordan produces a mossy, underwater-grotto look. Everything in this movie works together—the drama has a wonderful fatalistic pull. (June 16, 1986) R. **10, 52, 87, 311, 321, 517, 613, 620, 630, 633, 634, 640, 712, 809, 813**

★ **MY BEAUTIFUL LAUNDRETTE**—(1 hr. 33 min., '85) A juicily entertaining movie written by Hanif Kureishi, a young London playwright born to a Pakistani father and an English mother. He creates a large Pakistani family settled in England and split between love and hate of its new country. The eighteen-year-old hero, Omar (Gordon Warnecke), is pulled back and forth between his father (Roshan Seth), a defeated left-wing journalist, and his uncle (Saeed Jaffrey), a successful entrepreneur. The uncle sets up Omar in business as manager of a failing South London laundromat, and Omar hires Johnny (Daniel Day Lewis), an old friend and now an anti-Pakistani street tough. Soon the two are making a go of it in business and are climbing into bed together. The lovers cross racial and class barriers, but the movie is hardly an advertisement for gay Utopia. The condition of England is tragic: The Pakistanis, giddy from success, may be living up a storm, but the situation of Johnny and his English friends is hopeless. Stephen Frears directs with an appropriately raw visual palette. (Mar. 3, 1986) R. **84, 200**

THE NAME OF THE ROSE—(2 hr. 8 min., '86) A botch. Umberto Eco's international best-seller about heresy, murder, and a forbidden library in a fourteenth-century monastery has been turned into a very lurid and rather tedious thriller—literally a gothic. In the shadows and murk (the movie is abominably dark), burning-eyed fanatics rant about the Apocalypse, epicene and hunchbacked brothers shove aside the rats, and an inquisitor shows up with clanking torture equipment. Eco's idea was that the monastery was a kind of university, in which the most brilliant men in Europe gather to worship God, read and transcribe manuscripts, and debate religious doctrine. The monks may have been a gloomy and misogynistic lot, but they were hardly the grotesque misfits seen here. The mystery is worked out clearly enough, but director Jean-Jacques Annaud's work is oppressively slovenly. With Sean Connery giving a good performance as the Sherlockian Franciscan brother William of Baskerville and F. Murray Abraham giving a very bad one as the sadistic inquisitor. The striking 81-year-old Feodor Chaliapin Jr. is one of the ranters. (Oct. 6, 1986) R. **61, 85, 216, 304, 312, 514, 529, 609, 722, 753, 808, 819, 905, 921, 962**

'NIGHT, MOTHER—(1 hr. 31 min., '86) Onstage, Marsha Norman's 1983 Pulitzer Prize–winning play about an unhappy young woman who commits suicide in her mother's house was something of a demonstration and a stunt. This relentless case of "logical suicide" was plotted against a clock. The play began at eight and when the clock struck 9:30—bang!—the gun went off. The movie, alas, is just as constricted, and, though admirable in certain details, it remains a work of unconscious sadism. Jessie (Sissy Spacek), as Marsha Norman tries to make clear, has considered everything. An epileptic, she has failed at marriage and parenthood, and she's sure she can't hold a decent job. This woman, who possesses an utterly logical mind, is meant to be a rebel and a heroine. And yet Jessie commits suicide in the house of her *mother.* On reflection, she seems less an exemplar of lucidity than something much more ordinary—a vengeful child. Sissy Spacek is miscast, but she gives a good performance; Anne Bancroft does not. In any case, the material, for all its skill, doesn't seem worth taking seriously. Dir. Tom Moore. (Sept. 22, 1986) PG-13. **7, 62, 85, 807**

NINETEEN NINETEEN—(1 hr. 39 min., '85) Paul Scofield and Maria Schell play two former patients of Sigmund Freud (based on two well-known case histories) who meet in Vienna to reminisce. Written by Hugh Brody and Michael Ignatieff. Dir. Brody. **11**

★ **NOTHING IN COMMON**—(1 hr. 58 min., '86) A good movie with contrasting ebullient and somber moods held together by Tom Hanks's virtuoso performance. Hanks is David Basner, a smart young Chicago advertising executive who turns his work—and everything else in his life—into play. Concocting cornball ads isn't the most honorable work in the world, but Basner and his colleagues all have a terrific time doing it. But then David's dad, played by Jackie Gleason, suddenly announces that his wife of 34 years (Eva Marie Saint) has walked out on him, and Hanks can't take it in. Embarrassed by his parents' problems, he wants to get away from them, and we can see why. The Gleason character is a sarcastic son of a bitch who never stops chewing on the butt end of his disappointment. And his mother is scared and pleasureless. Yet the singular strength of *Nothing in Common* is that while at first, like David, we're a little bored by his parents, we then become convinced, again like David, how important it is to figure out who they are and what his relationship to each of them is. This funny and touching movie is about the necessity—and reward—of family obligation. With Sela Ward and Bess Armstrong. Written by Michael Preminger and Rick Podell. Dir. Garry Marshall. (July 28, 1986) PG-13. **20, 36, 43, 60, 84, 88, 107, 110, 200, 204, 207, 212, 217, 300, 301, 306, 312, 325, 400, 504, 506, 510, 512, 514, 519, 520, 529, 604, 610, 611, 612, 613, 618, 625, 631, 639, 700, 702, 703, 707, 709, 713, 724, 755, 760, 800, 812, 814, 912, 919, 935, 938, 952, 958, 962, 964, 967, 968, 972**

OTELLO—(2 hr. 2 min., '86) In Italian, Eng. subtitles. Reviewed in this issue. PG. **56**

★ **PARTISANS OF VILNA**—(2 hr. 10 min., '85) A stirring, extremely honest, and finally heart-rending celebration of the Jewish resistance to the Nazis in the capital of Lithuania. Interviewed in the present, the surviving partisans insist on their willingness to die in battle. One of them, Chaya Lazar, speaks of her excitement in holding a Molotov cocktail in her hand with shockingly lyrical fervor. But the partisans, who were young and fiery (many were committed Zionists or Marxists before the war), were unable to rouse the ordinary people of the ghetto to revolt. Disgusted, they left the ghetto and fought in the woods alongside Russian partisans, and to this day their political failure remains a painful memory. In the longest and most probing interview, the poet Abba Kovner, one of the leaders of the resistance, and now a revered, snowy-haired elder in Israel, speaks with great restraint of the partisans' losing battle against the official head of the Jewish community, who mistakenly thwarted a possible uprising. The movie skillfully mixes its interviews with period footage and should go a long way to correct the impression of Jewish passivity in Eastern Europe. Produced by Aviva Kempner and directed and edited by Josh Waletzky. (Sept. 22, 1986) **47**

PEGGY SUE GOT MARRIED—(1 hr. 45 min., '86) Kathleen Turner stars in the title role as a mother of two with a pending divorce who goes back 25 years into the past in order to relive her early years, keeping all her accumulated knowledge and experience. With Nicolas Cage, Barry Miller, and Catherine Hicks. Written by Jerry Leichtling and Arlene Sarner. Dir. Francis Coppola. PG-13. **25, 30, 60, 85, 200, 204, 206, 207, 216, 300, 302, 315, 317, 403, 504, 505, 506, 514, 519, 530, 531, 603, 610, 612, 613, 624, 628, 703, 707, 708, 721, 724, 754, 764, 802, 809, 816, 819, 920, 938, 963, 967**

PLAYING FOR KEEPS—(1 hr. 41 min., '86) Three high-school graduates who have inherited a dilapidated old hotel try to turn the place into a rock-and-roll haven for young people only. With Danny Jordano, Matthew Penn, and Leon Grant. Music by Phil Collins, Pete Townshend, Arcadia, and others. Written and directed by Harvey Weinstein and Bob Weinstein. PG-13. **21, 32, 67, 85, 110, 113, 201, 203, 206, 208, 211, 218, 220, 304, 305, 306, 316, 319, 404, 509, 510, 512, 520, 521, 525, 532, 602, 607, 609, 618, 620, 624, 630, 634, 637, 638, 708, 712, 714, 717, 720, 722, 754, 762, 800, 805, 810, 904, 916, 917, 931, 952, 962**

POLICE—(1 hr. 53 min., '85) In French, Eng. subtitles. Gérard Depardieu plays a Paris policeman who becomes intimately and painfully involved with the criminals he interrogates and brutalizes. With Sophie Marceau, Richard Anconina, and Sandrine Bonnaire. Dir. Maurice Pialat. **81**

PRIVATE PRACTICES: THE STORY OF A SEX SURROGATE—(1 hr. 15 min., '86) A documentary portrait of a 30-year-old woman from Los Angeles who earns her living as a substitute partner for men with sexual problems. Written and directed by Kirby Dick. **4**

★ **A ROOM WITH A VIEW**—(1 hr. 50 min., '86) The film-making team of James Ivory (director), Ismail Merchant (producer), and Ruth Prawer Jhabvala (screenwriter) has finally broken through. Their adaptation of E. M. Forster's early (1908) novel is funny, vivid, physically active, and gloriously beautiful. The filmmakers have kept Forster's ardent tone as well as his satirical wit. The heroine, Lucy Honeychurch (Helena Bonham Carter), is an upper-middle-class girl stifled by her upbringing. In Florence, confronted by violent death and physical passion, she begins to wake up. Cranky and self-deluding, she's not a great heroine, but her unfinished character becomes a battleground on which the forces of social convention and paganism engage in a desperate struggle. The use of overripe Puccini music completes the mood of sensuous expansion. With Maggie Smith, Julian Sands, Denholm Elliott, and Daniel Day Lewis. (Mar. 17, 1986) **51, 509, 528, 708, 718, 917, 936, 961**

ROUND MIDNIGHT—(2 hr. 10 min., '86) Reviewed in this issue. R. **50**

RUTHLESS PEOPLE—(1 hr. 32 min., '86) Kidnapped, Bette Midler enters in a burlap bag, kicking her kidnapper's genitals. When the bag comes off, she's a comic fright. Chained to a bed, she has nothing to do but exercise, so she slims down and becomes a sweet, helpful person. Midler is so elemental that at times she makes the audience gasp. At other times, there's a teasing lilt and tenderness in her line readings that the most legendary stars of the past might have envied. She's the best thing in this coarse comedy, the work of juvenile jokers Jim Abrahams, David Zucker, and Jerry Zucker. Though some of the picture is funny, it suffers from rigidity and noise. Sam Stone (Danny DeVito), the spandex-miniskirt king, wants to kill his wife (Midler), and, delighted when she's snatched, he waits for the kidnappers to do her away. But the felons, a gentle pair (Judge Reinhold and Helen Slater), are completely inept. After a while, the rancid behavior and the collegiate sex jokes begin to pall. *Ruthless People* is profane but essentially square, and the directors don't have the formal control that can make farce a thing of beauty. (July 14, 1986) R. **20, 34, 53, 68, 88, 103, 113, 200, 212, 304, 309, 315, 325, 404, 500, 501, 503, 504, 511, 516, 522, 524, 525, 527, 532, 534, 602, 605, 607, 612, 621, 639, 707, 709, 715, 719, 721, 724, 756, 816, 904, 914, 930, 932, 935, 939, 950, 953, 955, 958, 963, 969**

★ **SHERMAN'S MARCH**—(2 hr. 35 min., '85) In 1981, an independent filmmaker named Ross McElwee set out to retrace the devastating journey of General William Tecumseh Sherman through the South more than 100 years earlier. But in New York, McElwee got derailed when his girlfriend dumped him, so he decided to turn the camera on himself and his relations with women. The resulting movie intertwines Sherman's depradations and McElwee's hilarious devastation of himself. The camera becomes McElwee's come-on, his erotic instrument, and the women eagerly display themselves. They are a beautiful and formidable lot, but most of them are hard-shelled and not interested in more than a flirtation or dalliance with a semi-impoverished filmmaker. This is one of the rare movies about male lust that is innocent: Not even Woody Allen could approach women with greater respect than McElwee. The movies may have found a sophisticated new funnyman. (Sept. 8, 1986) **4**

★ **SHE'S GOTTA HAVE IT**—(1 hr. 24 min., '86) Something of a first—a jazzy and casual sex comedy set among middle-class black people in Brooklyn. Spike Lee, the 29-year-old writer-director, has put together a pleasantly open-ended structure, mixing dramatic scenes, characters addressing the camera directly, little photo essays, and a (regrettable) dance interlude. But the movie doesn't stray far from the bed of its heroine, Nola Darling (Tracy Camila Johns), an avid yet dreamy and unaggressive young woman with three lovers. There's solid, sensitive Jamie (Tommy Redmond Hicks), who turns out to be wildly possessive; the narcissistic Greer (John Canada Terrell), who's a patronizing chauvinist; and Mars Blackmon, played by Spike Lee himself, a wheedling jokester who buzzes around Nola like a persistent gnat. Lee, a shrimp with huge glasses, leans into the frame, talking, talking, *talking;* he has a tremendously self-confident rap and argues his way into Nola's bed. Jazz score by Bill Lee, Spike's father. Handsome black-and-white cinematography by Ernest Dickerson. (Aug. 18, 1986) R. **11, 37, 68, 87, 113, 211, 214, 216, 218, 219, 316, 532, 703, 817, 903, 911, 962**

★ **STAND BY ME**—(1 hr. 27 min., '86) A boy's pastoral adventure, beautifully directed by Rob Reiner, that accumulates deeper meanings as it goes on. Adapted by Raynold Gideon and Bruce A. Evans from one of Stephen King's non-horror writings (the apparently autobiographical novella *The Body*), the movie is set in Oregon in the lovely summer of 1959. Yet it's not an innocent time. The hero, Gordie (Wil Wheaton), a pensive twelve-year-old, travels with three friends to see the body of a dead boy that is lying in the woods. From the beginning, Reiner plunges us into the special physical world of pre-adolescence—the intimacy that boys feel with body functions; the scabrous insults and disgusto habits. But the movie turns out to be a parable of the origins of fiction, which, for King, lie in the recognition of death. With River Phoenix as the sensitive friend who convinces the hero of his storytelling powers, and Kiefer Sutherland as a thuggish older boy. (Aug. 18, 1986) R. **5, 22, 48, 62, 104, 113, 200, 204, 206, 216, 218, 302, 304, 310, 313, 316, 401, 500, 503, 505, 519, 528, 529, 532, 600, 603, 607, 609, 612, 636, 637, 700, 707, 708, 721, 724, 754, 802, 808, 809, 818, 820, 904, 915, 920, 957, 962, 967, 972**

★ **SUMMER**—(1 hr. 30 min., '86) In French, Eng. subtitles. Eric Rohmer's haunting new film might be called "Portrait of a Wallflower." Delphine (Marie Rivière), a 30-year-old Paris secretary, cannot get out of town in late summer to take her vacation. Something always defeats her, and she returns to Paris. An absurd dilemma, but Rohmer uses it to explore her spiritual solitude—an inextricable mixture of high standards and neurotic unhappiness. Delphine can be infuriating and boring, but if one waits, one sees that Rohmer is creating a certain kind of character that we all know, and doing it with greater delicacy and detail than we had thought possible in a movie. In time, the revelations come. The scenes set at the beach at Biarritz are charming and heartbreaking. Shot in 16 mm. and blown up to an acceptable-looking 35 mm. (Sept. 8, 1986) R. **81**

THAT'S LIFE!—(1 hr. 42 min., '86) Reviewed in this issue. PG-13. **40, 54, 200, 204, 300, 302, 312, 316, 319, 400, 500, 503, 519, 521, 528, 529, 530, 532, 609, 612, 637, 702, 703, 708, 724, 754, 807, 820, 905, 914, 938, 957, 958, 962**

TOP GUN—(1 hr. 49 min., '86) This tumescent hymn to the sexiness of flying is a bit of a put-on. Producers Don Simpson and Jerry Bruckheimer seem to favor a beefcake approach to heroism, and the director, exadman Tony Scott, fetishizes everything. On the one hand, the pilots are milked for their rock star-biker boy potential; the movie is filled with sexual imagery and innuendos. Kelly McGillis, her blonde hair long and full, shows up as an astrophysicist who engages ace pilot Tom Cruise in solemn banter about thrust ratios. On the other hand, the plot is purposely square and regressive. Cruise, like Tyrone Power, is a good-looking hotshot who takes too many chances—only the death of his best friend (Anthony Edwards) improves his character. The pilots, the Navy's best, have been sent to a special training school where they compete for a dog-fighting trophy. But at the end, the boys go up against Soviet MIGs, and *Top Gun* becomes a gleaming techno-dream, with spectacular aerial footage, of clean-limbed young studs blasting evil out of the air. (May 19, 1986) PG. **34, 88, 103, 201, 208, 214, 218, 321, 504, 510, 511, 519, 519, 524, 525, 612, 620, 624, 634, 637, 640, 724, 725, 762, 763, 801, 806, 810, 918, 919, 962, 964**

TOUGH GUYS—(1 hr. 42 min., '86) Burt Lancaster and Kirk Douglas star as two notorious train robbers who decide, after serving 30 years in prison, to go back to what they do best. With Charles Durning, Eli Wallach, and Alexis Smith. Written by James Orr and Jim Cruickshank. Dir. Jeff Kanew. PG. **20, 24, 42, 53, 104, 107, 113, 200, 205, 206, 208, 218, 220, 300, 304, 309, 310, 313, 316, 320, 402, 503, 504, 506, 508, 514, 518, 532, 600, 607, 609, 612, 618, 620, 624, 641, 705, 706, 708, 712, 713, 722, 724, 754, 759, 802, 816, 818, 821, 901, 905, 916, 917, 919, 931, 956, 962, 968, 972**

TRUE STORIES—(1 hr. 35 min., '86) A look at the lives of people in a small Texas town celebrating the state's 150th anniversary, based on a collection of stories picked from tabloid newspapers. With Swoosie Kurtz, Spalding Gray, John Goodman, and Alix Elias. Screenplay by David Byrne, Beth Henley, and Stephen Tobolowsky. Music by Talking Heads. Narrated and directed by Byrne. PG. **45**

TWIST AND SHOUT—(1 hr. 39 min., '85) In Danish, Eng. subtitles. The coming-of-age story of two young men in Denmark—one is handsome and easygoing, the other troubled by a sick mother and a strict father. With Adam Tonsberg, Lars Simonsen, Ulrikke Juul Bondo, and Camilla Soeberg. Screenplay by Bille August and Bjarne Reuter. Dir. August. R. **63**

WHERE THE RIVER RUNS BLACK—(1 hr. 40 min., '86) The tale of an orphan boy living in the Amazon jungle who is thrust into a world of violence and greed. With Charles Durning and Alessandro Rabelo. Shot on location in Brazil. Screenplay by Peter Silverman and Neal Jimenez, based on the novel *Lázaro,* by David Kendall. Dir. Chris Cain. PG. **85**

REVIVALS

THE ATOMIC CAFE—(1 hr. 28 min., '82) A maliciously entertaining collage of early U.S.-government and "educational" propaganda about nuclear war that does little but make us grin at our own helplessness. The filmmakers—Kevin Rafferty, Pierce Rafferty, and Jayne Loader—mix real documentary and staged documentary, cartoons and live-action footage in such a way that often we don't know what we're looking at or listening to. After a while, the deadpan gruesomeness begins to pall. **9**

BIZARRE, BIZARRE—(1 hr. 40 min., '37) In French, Eng. subtitles. Another of the great Jacques Prévert–Marcel Carné collaborations. This one is pure absurdity, a concoction about the English mania for detective novels. The cast is a who's who of great French actors: Jean-Louis Barrault, Michel Simon, Louis Jouvet, and Françoise Rosay. **86**

LA CHEVRE—(1 hr. 31 min., '81) In French, Eng. subtitles. A very funny farce written and directed by Francis Veber. When a hard-nosed detective (Gérard Depardieu) fails to find a kidnapped heiress, her father sends out his accountant (Pierre Richard)—a man who, like the heiress, has unfathomable, terrifying bad luck—hoping that he will lead them through the same chain of misadventures to the lost girl. Richard is a refreshingly unsentimental comic hero. **86**

DANTON—(2 hr. 16 min., '83) In French, Eng. subtitles. Andrzej Wajda's thrilling, heroically declamatory drama of the French Revolution and the subsequent Terror. Gérard Depardieu is the life-loving, careless, and affectionate Danton; the Polish actor Wojciech Pszoniak, who can turn his face into a death mask at will, plays Robespierre. Danton hopes to argue Robespierre out of his dictatorial ways, and the battle is fought with a battery of almost orgiastic speeches. Adapted by Jean-Claude Carrière from the play *The Danton Affair,* with parallels to contemporary Poland. **86**

EASY RIDER—(1 hr. 34 min., '69) Emblematic of the decade that formed its underlying concerns, *Easy Rider* is at once romantic and paranoid, and a continuation of the American "road" movie genre. Peter Fonda and Dennis Hopper play two hippie drug dealers who take off on a cross-country motorcycle trip that ends in disillusionment and death. Jack Nicholson is great as a drunken southern lawyer on the lam. Produced by Fonda and directed by Hopper. **8**

FIVE EASY PIECES—(1 hr. 36 min., '70) A film much overrated when it first appeared because it aped prestigious European models. All about alienation in America, told in terms of a musical family from the state of Washington and the scapegrace son (Jack Nicholson) who works as an oil rigger and lives with a waitress. Nicholson takes some of his scenes—in a diner, or with his paralyzed father—to legendary heights; Lois Smith is marvelous as his sister; and Laszlo Kovacs's cinematography is dazzling. Dir. Bob Rafelson. **8, 86**

THE MISFITS—(2 hr. 4 min., '61) A provocative but not quite credible drama about three mixed-up men and a girl in Reno, written by Arthur Miller and directed by John Huston, with Marilyn Monroe (her last film), Clark Gable (his last, too), Eli Wallach, and Montgomery Clift. **8**

PARIS, TEXAS—(2 hr. 25 min., '84) A fiasco. Sam Shepard wrote it and Wim Wenders directed it, and what results from this doubling up of obsessions with mythic America is a movie composed entirely of self-conscious flourishes. Harry Dean Stanton stars as a mute wanderer who has been shattered ever since he and his wife (Nastassja Kinski) split up. Discovered in the desert, Stanton collects his towheaded child (Hunter Carson), who has been raised by his brother, and heads for Texas to find Kinski. **86**

THE RETURN OF MARTIN GUERRE—(1 hr. 51 min., '82) In French, Eng. subtitles. Fascinating. In a small French farming village in the sixteenth century, a dour young husband, Martin Guerre, leaves his wife and disappears. Years pass, and then he returns—but now Martin (Gérard Depardieu) is better-looking and full of life, and his wife (Nathalie Baye) embraces him fervently. Has he grown up in some miraculous way, or is this man an impostor? Written by Jean-Claude Carrière and directed by Daniel Vigne. **86**

THE SEVEN-PER-CENT SOLUTION—(1 hr. 53 min., '76) Sherlock Holmes, in agony with drug addiction, sees a shrink—none other than Freud. Mystery, danger, excellent performances, and striking locations make this an escapist romp with humor and charm. With Nicol Williamson, Alan Arkin, Robert Duvall, Vanessa Redgrave, Laurence Olivier, and Joel Grey. Nicholas Meyer adapted his novel. Dir. Herbert Ross. **83**

THEATER LISTINGS

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Performance length is approximate; also, price changes are frequent; phone theater for specifics.

BROADWAY

Previews and Openings

Wednesday, October 8

RAGGEDY ANN—Ivy Austin has the title role in a musical with book by William Gibson, music and lyrics by Joe Raposo, directed and choreographed by Patricia Birch. It's about a spunky little girl and the doll that comes alive to save her life. Scott Schaefer plays Raggedy Andy, and featured in the cast are Elizabeth Austin, Joel Aroeste, Bob Morrissey, Leo Burmester, Gordon Weiss, and Gail Benedict. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m. Previewing now prior to a 10/16 opening; seats (exc. for Wed. mat.) $30 to $40, Wed. mat. $25 to $35. **Nederlander,** 208 W. 41st St. (921-8000). 2 hr. 10 min. All major credit cards.

ROWAN ATKINSON AT THE ATKINSON—The 31-year-old, Oxford-graduate, rubber-faced, loose-limbed, laser-witted (that's what *he* claims) British comedian in an evening of entertainment, aided and abetted by Angus Deayton, and written by Dick Curtis, Ben Elton, and Rowan himself; directed by Mike Ockrent. Previews now prior to a 10/14 opening. Mon. thru Thurs. at 8 p.m., Sat. at 2 p.m.; $25 to $32.50; Fri. and Sat. at 8 p.m., $27.50 to $35. **Brooks Atkinson Theater,** 256 West 47th Street (245-3430). 2 hr. Credit cards.

YOU NEVER CAN TELL—Circle in the Square Repertory company starts its 36th season with a revival of the 1905 George Bernard Shaw comedy; directed by Stephen Porter. With Uta Hagen, Philip Bosco, Amanda Plummer, Stefan Gierasch, Victor Garber, John David Cullum, Lise Hillboldt, Gordon Sterne, Stephen McHatti, and Tracy Salloss. Previewing now prior to a 10/9 opening. Preview seats are $27, and $30 for Sat. evenings. Tues. thru Sat. (after opening) all seats are $30, and $33 for Sat. evenings. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m. **Circle in the Square,** 1633 Broadway (239-6200). 2 hr. 50 min. All major credit cards. **IRL**

Thursday, October 9

INTO THE LIGHT—Dean Jones stars in a musical with book by Jeff Tambornino, music by Lee Holdridge, lyrics by John Forster, choreography by Mary Jane Houdina. Story focuses on a youth whose father is busy researching the Shroud of Turin and neglects his son; directed by Michael Maurer. Featured (besides spectacular laser projections) are a cast of 23, including Danny Gerard, Susan Bigelow, Casper Roos, Lenny Wolpe, Alan Mintz, and William Parry. Tues.-Thurs. at 8, $32.50-$37.50; Fri. & Sat. at 8, $35-$39; Wed. at 2, $30-$35; Sat. at 2; Sun. at 3, $32.50-$37.50. Previews start 10/10 prior to a 10/22 opening. **Neil Simon Theater,** 250 West 52nd Street (757-8646). 2 hr. 15 min. All major credit cards.

Now Playing

ARSENIC AND OLD LACE—Jean Stapleton, Tony Roberts, Polly Holliday, William Hickey, and Abe Vigoda star in a revival of the 1941 comedy hit by Joseph Kesselring; directed by Brian Murray. It's about two altruistic elderly ladies, and a cooperative nephew. They wish everybody to be happy, and if people are *not* happy, then they had better be, because the good ladies will see to it that they do not suffer any more. Tues. thru Thurs. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $22 to $32; Fri. and Sat. at 8 p.m., $25 to $35; Wed. at 2 p.m., $19.50 to $29.50. **46th Street Theatre,** 226 West 46th Street (221-1211). 2 hr. 20 min. All major credit cards. **IRLS**

BIG RIVER—Musical based on Mark Twain's *The Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff; now in its second year. Featured in the cast are Susan Browning, Franz Jones, Clint Allen, Andi Henig, Jennifer Leigh Warren, Michael McCarty, George Merritt, Martin Moran, and Aramis Estevez. There are enjoyable performances from all, masterly sets, and rhythmic direction. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $36 to $45; Wed. at 2 p.m., $32 to $40. **Eugene O'Neill Theatre,** 230 West 49th Street (246-0220). 2 hr. 35 min. All major credit cards. ●

LA CAGE AUX FOLLES—Walter Charles and Steeve Arlen are the present stars of a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret, with book by Harvey Fierstein, music by Jerry Herman, and directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness, and is altogether a quietly moving love story, with glorious sets and costumes. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $37.50 to $47.50; Wed. at 2 p.m., $32.50 to $42.50; some of the balcony seats are $10 at each performance (if you get there early enough). **Palace Theatre,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

CATS—The London musical plays here with a cast of 23 talented American "cats," and is based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction; there's almost too much dazzlement. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $30 to $45; Wed. at 2 p.m., $25 to $40. **Winter Garden Theatre,** Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $30 to $45. Practically none of the original cast remains, but the replacements are entirely satisfactory, and Donna McKechnie's come back to play her original role, and is more than welcome. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

42ND STREET—Dolores Gray, Jamie Ross, Clare Leach, Lee Roy Reams, and Marie Lillo are the present stars in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; the book is by Michael Stewart and Mark Bramble; the music and lyrics are by Harry Warren and Al Dubin. Tues. thru Sat. at 8 p.m., Sat. and Wed. at 2 p.m., Sun. at 3 p.m., $27.50 to $45. **Majestic Theatre,** 247 West 44th Street (239-6200). 2 hr. 15 min. ● ●

THE HOUSE OF BLUE LEAVES—Revival of John Guare's 1971 spooky and hilarious comedy, directed by Jerry Zaks. Stars are John Mahoney, Swoosie Kurtz, Christine Baranski, and Faye Grant. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; $32.50 top during the week, $35 top on weekends; from 10/14. **Plymouth Theater,** 236 West 45th Street (239-6200). All major credit cards.

I'M NOT RAPPAPORT—Hal Linden and Ossie Davis star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two youthful old-timers; directed by Dan Sullivan. Wed. thru Fri. at 8 p.m., $30 to $35; Sat. at 8 p.m., $32.50 to $37.50; Wed. and Sat. at 2 p.m., Sun. at 3 p.m., $27.50 to $32.50; Thurs. at 2, $17.50-$25. **Booth,** 222 W. 45th St. (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

THE LIFE AND ADVENTURES OF NICHOLAS NICKLEBY—A special limited-run return engagement of the Royal Shakespeare Company's splendid production of the 1839 Charles Dickens novel, skillfully adapted by David Edgar and directed by Trevor Nunn and John Caird. Featured in the cast of 36 actors, who play over 130 characters, are Michael Siberry as Nicholas, David Delve as Mr. Squeers, John Lynch as Smike, DeNica Fairman as Kate, and John Carlisle as Ralph Nickleby. Part I is four hours in length with one intermission. Part II is four and a half hours long with two intermissions. All tickets for the two parts are $100. You cannot buy a ticket for just one part (and you wouldn't want to); plays through 10/12 only! **Broadhurst,** 235 W. 44th St. (349-600). All major credit cards.

ME AND MY GIRL—Robert Lindsay (an English favorite), Maryann Plunkett, and George S. Irving star in the splendid revival of a 1937 musical (which is often downright adorable—we might even call it lovable!), with book and lyrics by L. Arthur Rose and Douglas Furber, music by Noel Gay, choreography by Gillian Gregory; directed by Mike Ockrent. It's about the members of an aristocratic family who learn that a vulgar cockney has inherited the title and who attempt to convert him into a nobleman. Featured in the very talented cast are Jane Summerhays, Jane Connell, Nick Ullett, Timothy Jerome, Thomas Toner, Leo Leyden, Justine Johnston, Elizabeth Larner, and Eric Huton. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $35 to $45; Wed. at 2 p.m., $30 to $40. **Marquis Theater,** 46th Street and Broadway (382-0100). All major credit cards.

MUMMENSCHANZ—A concoction of magic and mime has come uptown from its successful run at an Off Broadway theater. Andres Bossard, Floriana Frassetto, and Bernie Schurch created this pantomime show and peopled it with an entire company of geometric and abstract shapes. Wed. and Thurs. at 8 p.m., $22.50 to $32.50; Fri. and Sat. at 8 p.m., $25 to $35; Wed. and Sat. at 2 p.m., Sun. at 3 and 5 p.m., $20 and $30. **Helen Hayes,** 240 West 44th Street (944-9450).

THE MYSTERY OF EDWIN DROOD—Rupert Holmes's musical (suggested by Charles Dickens's unfinished novel) lets the audience complete what Dickens was unable to do; directed by Wilford Leach. With George Rose, Loretta Swit, John Herrera, Donna Murphy, and Howard McGillin. The indoor version proves as frisky as the Central Park original, and the Victorian music-hall atmosphere is even more persuasive in a red-plush setting. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m. All performances except for those on Wed. at 2 p.m. ($25 and $35) are $35 and $45. $10 tickets for the last row of the balcony are on sale the day of the performance. Get there early. **Imperial Theatre,** 249 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

OH! CALCUTTA!—Long-running erotic revue, devised by Kenneth Tynan. Among the authors and composers who have contributed material are Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenburg, Leonore Kandel, Sam Shepard, and Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Featured in the cast are Deborah Robertson, Michael Clarke, Jodi Johnson, Charles Klausmeyer, David Heisey, Cheryl Hartley, and Vivian Paxton. Mon. thru Fri. at 8 p.m., Sat. at 7 and 9:30 p.m., Wed. at 2 p.m., Sun. at 3 and 7 p.m.; $35 to $45. **Edison Theatre,** 240 West 47th Street (302-2302). 2 hr. All major credit cards. ● ● **IRLS**

SOCIAL SECURITY—Marlo Thomas and Ron Silver are the stars of Andrew Bergman's comedy, directed by Mike Nichols. Set in New York City, the play takes on art, money, sex, and motherhood, and laughs heartily at them all. Featured in the cast are Joanna Gleason, Robert Dorfman, Olympia Dukakis, and Stefan Schnabel. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $27.50 to $37.50; Wed. at 2 p.m., $22.50 to $32.50. **Ethel Barrymore Theater,** 243 West 47th Street (239-6200). 1 hr. 45 min. All major credit cards. **IRLS**

SONG & DANCE—Betty Buckley stars as a young English girl on her own in America, in this musical by Andrew Lloyd Webber, with lyrics by Don Black; directed by Richard Maltby Jr.; choreographed by Peter Martins. Buckley is a one-woman show for the first act; then come the dancers! They are: John Meehan, Buddy Balough, Gregg Burge, Denise Faye, Gregory Mitchell, Scott Wise, Cynthia Onrubia, Charlotte d'Amboise, and Mary Ellen Stuart. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $35 to $45; Wed. at 2 p.m.; $27.50 to $37.50. **Royale Theatre,** 242 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. ● **IRLS**

SWEET CHARITY—Debbie Allen stars (thru 10/26; on 10/28 Ann Reinking replaces her) in a revival of the musical with book by Neil Simon and music and lyrics by Cy Coleman and Dorothy Fields; directed and choreographed by Bob Fosse. Featured in the cast are Michael Rupert, Bebe Neuwirth, Allison Williams, Mark Jacoby, Michael Ingram, Carrie Nygren, Irving Allen Lee, and Celia Tackaberry. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $30 thru $45; Wed. at 2 p.m., $25 thru $40. **Minskoff Theatre,** corner of 45th Street and Broadway (944-9300). 2 hr. 10 min. All major credit cards. **IRLS**

OFF BROADWAY

ANGRY HOUSEWIVES—Musical with book and lyrics by Anna Marie Collins and music by Chad Henry. The housewives trade in their hair curlers for mohawks and become a punk rock band; directed by Mitchell Maxwell. Featured in the cast are Carolyn Casanave, Nicholas Wyman, Lorna Patterson, Vicki Lewis, Michael Lembeck, Camille Saviola, and Michael Manasseri. *Tues. thru Thurs. at 8 p.m., $15 to $26.50; Fri. at* 8 p.m., Sun. at 3 and 7 p.m., $15 to $28.50; Sat. at 7 and 10 p.m., $15 to $29.50. **Minetta Lane Theatre,** 18 Minetta Lane (420-8000).

BACK IN THE BIG TIME—Harold Nicholas (of the Nicholas brothers, remembered for their dancing wizardry in more than 30 motion pictures) and Mabel Lee star in a musical by Johnny Brandon and Abe Kroll; directed by Bernard Johnson and choreographed by Henry LeTang. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8; thru 10/26. **South Street Theatre,** 424 West 42nd Street (279-4200).

BEIN BEHAN—Jim Sheridan's story of the life of Irish playwright Brendan Behan, focusing on the despair and self-destruction that characterized his 41 years. Fri. and Sat. at 8 p.m., Sun. at 3 p.m.; $10 and $15. **Irish Arts Centre,** 553 West 51st Street (757-3318).

BROWNSTONE—A musical by Josh Rubins, Peter Larson, and Andrew Cadiff, tells of one year in the lives of five young residents of a Manhattan house. Stars are Rex Smith, Ben Harney, Ernestine Jackson, Liz Callaway, and Kimberly Farr. Tues. thru Sat. at 8 p.m., Wed., Sat., and Sun. at 2 p.m.; $18 to $29; from 10/8. **Roundabout Theatre,** 100 East 17th Street (420-1360).

COASTAL DISTURBANCES—Tina Howe's play, directed by Carole Rothman, is set on a beach in the last days of summer. Featured in the cast are Rosemary Murphy, Timothy Daly, Addison Powell, Jonas Abry, Joanne Camp, Annette Bening, Heather McRae, Ronald Guttman, and Rachelle Mathieu. Tues. thru Sun. at 8 p.m., Sat. at 2 p.m.; $16 to $18; 10/21 thru 12/14. **Second Stage Theater,** Broadway at 76th Street (873-6103).

THE COLORED MUSEUM—George C. Wolfe's satire which examines the myths and madness of our own perceptions of what it means to be black; directed by L. Kenneth Richardson. Featured in the cast are Loretta Devine, Danitra Vance, Tommy Hollois, Reggie Montgomery, and Vickilyn Reynolds. Tues. thru Sun. at 8, Sat. & Sun. at 3 p.m.; $20 to $25; from 10/7. **Public/Shiva,** 425 Lafayette Street (598-7150).

THE COMMON PURSUIT—Simon (*Quartermaine's Terms*) Gray's drama traces the lives of six Cambridge University classmates from their first meeting (to establish a literary magazine, naturally) in the 1960s through the ensuing twenty years. Featured in the cast are Peter Friedman, Michael Countryman, Judy Geeson, Kristoffer Tabori, and Nathan Lane. Tues.–Sat. at 8, Sun. at 7:30, Sat. & Sun. at 3; $24.50 to $27.50 (call theater for details); from 10/19. **Promenade Theater,** Broadway at 76th Street (580-1313).

THE CONCEPT—A real-life play performed by former drug addicts who have conquered their addiction at Daytop Village; directed by Lawrence Sacharow. Featured in the cast are Ursula Carambo, Carl Cohen, Deborah Davis, Michelle Zampello, and Melechi Bellamy. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; from 10/7; $15 to $17.50. **Circle in the Square's Downtown Theater,** 159 Bleecker Street (254-6330).

CONFESSIONS OF A NIGHTINGALE—Ray Stricklyn stars in Charlotte Chandler's one-man play, described as a look into the life of Tennessee Williams; directed by John Tillinger. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; $20 to $22.50. **Audrey Wood Playhouse**, 359 West 48th Street (307-5452).

THE FANTASTICKS—A musical fable in its 27th year that has spawned in its time plenty of talent. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last for another 27 years (or so), so you have another chance. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $22 to $26. **Sullivan Street Theater,** *181 Sullivan Street* (674-3838).

THE FLOWERING PEACH—Clifford Odets play with music, about Noah and his family at the time of the flood, adapted into Yiddish by Miriam Kresyn, and directed by Roger Sullivan. Jack Rechtzeit and Zipora Spaisman have the lead roles. Sat. at 8 p.m., Sun. at 2 and 5:30 p.m.; $12 to $16; from 11/1. **Folksbiene Theatre,** 123 East 55th Street (755-2231).

GROUCHO: A LIFE IN REVUE—Frank Ferrante has the title role in a musical by Arthur Marx (Groucho's son) and Robert Fisher chronicling the life and times of the comedian from age 10 to his death at 85. Les Marsden plays Harpo, Chico, and Zeppo, and Faith Prince portrays the women in Groucho's life; directed by Allen Belknap. Tues. thru Fri. at 8 p.m, Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $22.50 to $27.50. **Lucille Lortel Theatre,** 121 Christopher Street (307 -7171).

HITLER'S CHILDHOOD—Niklas Raadstroem's play is a study of hidden violence in child-rearing focusing on the actions of one family living in Austria at the turn of the century. Wed. thru Sat. at 8 p.m., Sun. at 3 p.m.; $12 to $15; thru 10/12. **Irish Arts Center,** 533 West 51st Street (944-9300).

INSIGNIFICANCE—Terry Johnson's play, directed by Geoffrey Sherman, takes place in New York in 1953 on a hot summer's night in a luxury hotel bedroom where four of America's most famous legends meet for an extraordinary confrontation. 10/15 thru 11/9. **Hudson Guild,** 441 West 26th Street (760-9810).

LADY DAY AT EMERSON'S BAR & GRILL—*Lonette McKee* stars again as the legendary Billie Holiday in Lanie Robertson's play with music; directed by Andre Ernotte. The play's moved uptown because it sold out at a tiny downtown theater even before the reviews came out (and deservedly so—McKee is marvelous!). Tues. thru Sat. at 8 p.m., Sat. and Sun. at 3 p.m.; $22 to $25. **Westside Arts,** 407 West 43rd Street (541-8394).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult-film classic (and scheduled to be a new movie this fall), the weird and funny musical, now in its fourth year, is set in a downtown flower shop run by a botanical genius with a flair for experimentation. The appropriate music is by Alan Menken; the book and lyrics are by Howard Ashman. A man-eating plant is the star, enacted kinetically by Lynn Hippen and vocally by Ron Taylor. Tues. thru Fri. at 8 p.m., Sat.

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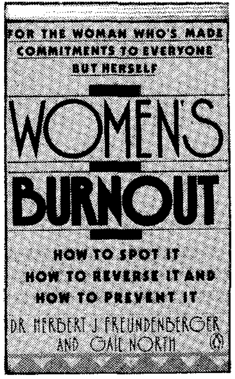
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MAMA I WANT TO SING—A wonderfully rewarding gospel musical, by Vy Higginsen (who narrates) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thurs. and Fri. at 8 p.m., Sat. at 2, 5, and 8 p.m., Sun. at 3 p.m.; $10 to $19.95. **Heckscher Theatre,** Fifth Avenue at 104th Street (534-2804). ● ●

NOT SHOWING—James Ryan's comedy about two sisters who come home for their grandfather's funeral and to deal with their marital problems; directed by Joe Gilford. Featured in the cast are Jordan Roberts, Ashley Gardner, Christina Moore, W. T. Martin. Thurs.–Sat. at 8, Sun. at 2 & 7 p.m.; $10; thru 10/12. **Theatre Guinevere,** 15 West 28th Stret (679-9071).

NUNSENSE—Dan Goggin's musical (and comical) adventures of five nuns, from the order of the Little Sisters of Hoboken, who are trying to mount a talent show to raise money for a good cause. Tues. thru Sat. at 8, Sat. at 2, Sun. at 3; $25–$27.50. **Douglas Fairbanks,** 432 West 42nd Street (239-4321).

OLYMPUS ON MY MIND—Lewis J. Stadlen stars in a musical comedy, by Barry Harman and Grant Sturiale, about Jupiter, posing as Amphytrion to spend a night with the latter's wife. Featured in the cast are Martin Vidnovic and Peggy Hewett. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $22 to $27. **Lamb's Theatre,** 130 West 44th Street (997-1780).

PENN & TELLER—Talented stand-up artists, in a carnival sideshow-type entertainment supervised by Art Wolff, do a few cool things. Beware—schedules change weekly; call theater for particulars. $20–$26. **Westside Arts,** 407 West 43rd Street (541-8394).

THE PERFECT PARTY—A. R. Gurney Jr.'s play about a carefully planned party which turns into a comedy of errors; directed by John Tillinger. Featured in the cast are Marilyn Cooper, John Cunningham, Charlotte Moore, Stephen Pearlman, and Debra Mooney. Tues. thru Sat. at 8 p.m., Sat. at 2:30 p.m., Sun. at 3 and 7 p.m.; $22 to $27.50. **Astor Place Theatre,** 434 Lafayette Street (254-4370).

RELATIVE VALUES—A revival of Noël Coward's 1951 comedy, directed by William Hopkins. Tues.–Sun. at 8, Sat. & Sun. at 2:30; thru 10/12. **Equity Library Theatre,** 103rd St. & Riverside Drive (663-2028).

SEX TIPS FOR MODERN GIRLS—Musical with book by Peter Eliot, music by John Sereda, directed by Susan Astley. Featured in the cast are Hilary Strang, Christine Willes, and Kim Seary; all male roles are played by Ed Astley. Tues. thru Fri. at 8 p.m., Sat. at 3 and 8 p.m., Sun. at 3 and 7 p.m.; $15 to $18. **Susan Bloch Theater,** 307 West 26th Street (541-8394).

TIGERS WILD—John Rechy's drama, set in El Paso, in which four teenagers enact dangerous games, acting out experiences that have victimized them in the past; directed by Michael Ewing. Tues. thru Fri. at 8 p.m., Sat. at 3 and 8 p.m., Sun. at 2 and 5:30 p.m.; $27.50 to $29.50; from 10/14. **Playhouse 91,** 316 East 91st Street (831-2000).

TODAY, I AM A FOUNTAIN PEN—Israel Horovitz's compassionate comedy about the Yanover family of Sault Ste. Marie in the early years of World War II; directed by Stephen Zuckerman. Play is first in a trilogy based Morley Torgov's book *A Good Place to Come From.* With Josh Blake, Stan Lachow, Sol Frieder, Dana Keeler, Marcia Jean Kurtz, Barbara Garrick, Sam Schacht, and Grant Shaud. Tues., Wed., Fri., Sat. at 8:15, Wed. & Sat. at 2:30, Sun. at 2 & 5; $23–$27.50. **Theater 890,** 890 Broadway (239-6200).

VAMPIRE LESBIANS OF SODOM—Charles Busch's delightfully funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are the author and Becky London. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20–$22.50. **Provincetown Theatre,** 133 Macdougal Street (477-5048). ●

THEATER COMPANIES

AMERICAN SHAKESPEARE REPERTORY—In rolling repertory: Mary Shelley's *Frankenstein,* Christopher Marlowe's *Dr. Faustus* and *Massacre at Paris;* Shakespeare's *Hamlet.* Thurs. thru Sun. at 8 p.m.; $8 to $10; thru 10/12 (call theater for specifics). **Theater 22,** 54 West 22nd Street (279-9321).

CHICAGO CITY LIMITS—*Current Jam,* improvisational revue, plus audience participation. Wed. & Thurs. at 8:30, Fri. & Sat. at 8 and 10:30 p.m.; $10 to $12.50. **Theater,** 351 East 74th Street (772-8707).

CIRCLE REPERTORY COMPANY—Michael Higgins and Danton Stone star in Bryan Williams's *In This Fallen City,* a play which spins a web of mystery and explores the nature of urban violence, heroism, and personal responsibility; directed by Marshall Mason. Running in repertory with Caroline Kava's *The Early Girl,* which explores the competition and compassion of businesswomen; directed by Munson Hicks. The cast includes Roxanne Cabalero, Sharon Schlarth, Kathryn Dowling, Demi Moore, Pamela Dunlop, and Lily Moore. Wed.–Fri. at 8, Sat. at 2 & 8, Sun. at 3 & 7:30; $22.50–$26. **Circle Repertory Company Theater,** 99 Seventh Avenue South (924-7100).

CLASSIC STAGE COMPANY—First of the new season is Jean Genet's *The Maids,* in which two French servants rehearse the murder of their mistress; directed by David Kaplan. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 2 p.m.; 10/8 thru 11/1; $20. **Classic Stage Company Theater,** 136 East 13th Street (677-4210).

DOUBLE IMAGE THEATRE REPERTORY—Richard Nelson's *The Return of Pinocchio,* in which the long-nosed hero, now a real man, returns home to his village in Italy after World War II; and John Patrick Shanley's *The Dreamer Examines His Pillow,* in which a father, daughter, and her boyfriend struggle with the power of sexual love; both directed by Max D. Mayer; in rotating repertory. (Call theater for specifics.) Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $15; thru 11/23. **47th Street Theatre,** 304 West 47th Street (265-0794).

FIRST AMENDMENT—A musical-comedy improvisational revue. Fri. and Sat. at 8:30 and 10:30 p.m.; $10 to $12.50. **Theatre,** 2 Bond Street (473-1472).

FOURTH WALL—*Interview in Buenos Aires,* contemporary drama by Soviet playwright Genrikh Borovik, directed by Joan Harvey. In the wake of Allende's murder, a Chilean jouralist learns the fate of his words in the hands of a fascist dictatorship. Fri. and Sat. at 8 p.m. Also, *One Fascist Leader Can Ruin Your Whole Day,* musical comedy revue, Sun. at 7:30; $7. **Theater,** 79 East 4th Street (254-5060).

HERITAGE THEATRE—T. S. Eliot's *The Cocktail Party* is revived; directed by Thomas Luce Summa; with Peter Mesney, Kurt Schlesinger, Dori Freeman, Jeffrey Woodman, Davina Porter, Ian Brett, and Julia Brooks. Tues. thru Sun. at 8 p.m., Sun. at 3 p.m.; 10/14 thru 19; $8.50. **Colosseum Theatre,** 1166 Sixth Avenue (679-7575).

JEAN COCTEAU REPERTORY—Edvard Radzinsky's *Socrates: Theatre of Life,* the third part of the playwright's dramatic trilogy, covers Socrates' defense at his trial (taken directly from Plato's writings); directed by Eve Adamson. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $15. 10/9, John Webster's *The Duchess of Malfi* joins the repertory. In it, the gears of Jacobean tragedy grind a woman's thwarted lust into theatrical horror! Anthony Naylor directs. **Bouwerie Lane Theatre,** 330 Bowery (677-0060).

LA MAMA, E.T.C.—*Carmilla,* a vampire tale, written and directed by Wilford Leach, with music by Ben Johnston, based on LeFanu's supernatural novella. Featured in the cast are Camille Tigaldeo, Margaret Benczak, Audrey Lavine, Don Harrington, Ken Jennings, and Nancy Heikin. Wed. thru Sun. at 8 p.m.; $12 to $20; thru 11/2. **La Mama Annex,** 74 A East Fourth Street (475-7710).

LAMB'S THEATRE COMPANY—David McFadzean's *The China Fish,* a play that centers around the experiences of a teenage girl coming of age shortly after her father's sudden death; directed by Susan Gregg. Featured in the cast are Leon Russom, Mary Armstrong, Sally Prager, Leesa Bryte, Clarke Gordon, and Paul Collins. Wed. and Sat. at 2 and 8 p.m., Thurs. at 11 a.m. and 8 p.m. Fri. at 8 p.m.; $12 to $14. **Little Theatre at Lamb's,** 130 W. 44th St. (997-1780).

LATIN AMERICAN THEATRE ENSEMBLE—Ugo Betti's *Crime on Goat Island (Delito en la Isla de las Cabras)* in Spanish, directed by Victor Acosta, about a man suddenly entering the lives of three women on a lonely island. Fri. and Sat. at 8 p.m., Sun. at 3 p.m.; $8; thru 10/19. Featured in the cast are Virginia Rambal, Sandy Dorr, Edward Andino, Johanna Siegmann, and Marielva Sieg. **El Porton del Barrio,** 175 East 104th Street (246-7478).

MANSTAGE PROJECT—A new company devoted to plays of male experience: D. R. Andersen's gay mystery-romance, *Dancin' in the Dark,* directed by Leslie Irons.

Thurs. and Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 7 p.m.; $10. And in repertory, *The Green Bay Tree.* **Shandol Theater,** 137 West 22nd Street (243-9504).

NEGRO ENSEMBLE COMPANY—Leslie Lee's *Warparty* opens the company's twentieth-anniversary season. Story deals with a young mulatto woman searching for her identity. Tues. thru Fri. at 8 p.m., Sat. at 7:30 p.m., Sun. at 7 p.m., Sat. at 3 p.m., and Sun. at 2:30 p.m.; $18 and $20; 10/7 thru 11/16. **Theatre Four,** 424 West 55th Street (246-8545).

PAN ASIAN REPERTORY THEATRE—*The Impostor (If I Were Real),* written by three university students in the wake of China's cultural revolution, follows the activites of a rusticated intellectual youth who impersonates the son of a party official to win favors; directed by Ron Nakahara. Keenan Shimizu stars, with Bea Soong, Kati Karoda, and Mary Lee-Aranas. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m.; $12 to $16 ($35 for opening night); 10/7 thru 11/1. **Playhouse 46,** 423 West 46th Street (245-2660).

PROMETHEUS THEATRE—Fred Fondren's comedy *Frankenstein's Folly.* Once Victor Frankenstein V, who can barely make instant coffee, inherits, his folly begins; directed by the author. Featured in the cast are Robert Sterling, Claire Clark, Kevin Phillips, Elizabeth De Charay, Elise Easley, and Sam Okun. Thru 11/2; Thurs. thru Sun. at 8 p.m.; $7. **Prometheus Theatre,** 239 East 5th Street (477-8689).

REPERTORIO ESPANOL—Ricardo Talesnik's *La Fiaca,* an Argentine comedy; *Luisa Fernanda: A 20th-Century Spanish Zarzuela,* with music by Federico Morena Torroba; *Habana,* Cuban music from the 16th century to contemporary times; *Café con Leche,* Gloria Gonzales's play about the Americanization of a Cuban family living in New York; *Las Damas Modernas de Guabacoa,* Eduardo Machado's play about the beginnings of Cuba's present plight; *Yerma,* the Garcia Lorca tragedy of honor and barrenness; Lope de Vega's *Fueteovejuna,* and Alejandro Casona's comedy, *Prohibido Suicidarse en Primavera.* $12 for plays; and $16 to $18 for musicals. **Gramercy Arts,** 138 East 27th Street (889-2850).

RIDICULOUS THEATRICAL COMPANY—*The Artificial Jungle,* playwright-director-star Charles Ludlam's masterpiece of suspense, set in a pet shop on the Lower East Side. In the cast with him are Everett Quinton, Black-Eyed Susan, Ethyl Eichelberger, and Philip Campanaro. Wed. thru Sun at 8 p.m. except Sat. when it's at 7 and 10; $20. **Ridiculous Theatrical Theatre,** One Sheridan Square (691-2271).

THE RIVER STAGE—Bram Stoker's *Dracula,* a Gothic romance to take the bite out of the autumn air. Thurs. thru Sat. at 8 p.m., Sat. and Sun. at 3 p.m.; $7; thru 10/26. **River Stage Theater,** 46 Old Fulton Street, Brooklyn (718-852-7360).

ROYAL COURT REPERTORY—Thru 10/22: A revival of Ward Morehouse III's *The Actors,* set in a seedy Times Square theatrical club, about unending conflicts between a highly successful drama critic and his playwright son, featuring Lore Noto, Ralph Douglas, and Robert Bryson; directed by Phyllis Craig. Mon., Tues., Wed. at 8 p.m., Sun. at 7 p.m.; $8. Thru 10/26: William Stackhouse's *Encore to Murder,* directed by Pedro Garrido, tells of a high-fashion model found murdered. Thurs.–Sat. at 8, Sun. at 3; $8. **Theatre,** 301 W. 55th St. (956-3500).

THE SUFFERING OF THE HOUSE OF ATREUS—A new version of the Greek mythological stories leading to and following the Trojan war, with material taken from Aeschylus, Sophocles, and Euripides, written and directed by Harv Dean. Tues. thru Sun. at 8 p.m., Sat. at 2 p.m., $10; thru 11/2. **TOMI Theater** at the Park Royal Hotel, 23 West 73rd Street (724-4303).

THEATER IN ACTION—Grigori Gorin's *The House That Swift Built,* Molière's *Tartuffe,* and Michael McGuire's *God's Birthday in the Year of Our Lord 1945,* in repertory. Thurs., Fri., & Sat. at 8, Sun. at 3; thru 12/28. **Theater in Action,** 46 Walker St. (431-1317).

YOUNG PLAYWRIGHTS FESTIVAL—Six winning plays selected from scripts written by teenagers, submitted nationwide. Tues.–Fri. at 8, Sat. at 3 & 8, Sun. at 2 & 7 p.m.; $15; thru 10/12. **Playwrights Horizons,** 416 West 42nd Street (564-4235).

WINGS THEATRE COMPANY—Two Robert (*Kennedy's Children*) Patrick one-acters: *Bread Alone,* about a romantic interlude in a snowbound mining town, featuring Rick Scarbrough and Rafael Roig; and *The Hostages,* about an encounter between an abstract expressionist and a museum curator, featuring David Gallagher and Richard Smithies. Thurs. at 8:30, Fri. & Sun. at 8, Sat. at 7 & 10; $10; thru 11/2. **American Renaissance,** 112 Charlton St. (885-1938).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ATLANTIC CITY LOST—Sidney Eden's play about the adventures of two con men on the eve of a Beatles concert at the Steel Pier; directed by the author. Featured in the cast are Dennis Wit, Sam Baum, Electra McDowell, Joyce Siat, Stephen Parks, Gary Lamadore, James Earl Stewart, Stan Winston, Daniel Forbes, and Julie Renick. Tues. thru Sat. at 8 p.m., Sun. at 2 p.m. **Quaigh Theatre,** 108 West 43rd Street (221-9088).

BACK IN THE BIG TIME—Musical, with lyrics and music by Johnny Brandon, book by Abe Kroll, directed by Bernard Johnson, has Harold Nicholas of the famed dancing Nicholas Brothers returning to star as an old retired vaudeville hoofer. Mabel Lee portrays the woman who has a special interest in the aging hoofer. Thurs.–Sat. at 8, Sun. at 3; $8; thru 10/26. **South Street Theatre,** 424 West 42nd Street (279-4200).

BEAUTIFUL DREAMER—Greg Zittel's play tells of a lovely young black lawyer who decides to run for public office after seeing housing discrimination first hand; directed by Lori Lowe. Carolyn Finney, Valerie Brown Bickford, and David Newer are the stars. Tues. thru Sat. at 8 p.m., Sun. at 7 p.m.; 10/7 thru 26. **Pearl Theatre,** 125 West 22nd Street (246-2030).

CICERO—Hal Robinson, Charles Matheny, and Neil Carpenter star in Sam Segal's drama set in and around Rome just after Julius Caesar's murder. It's directed by Vincent Tauro, and opens as Octavian returns from foreign service to challenge Antony. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8; 10/16 thru 11/2. **Samuel Beckett,** 412 West 42nd Street (594-2826).

CLEVELAND—Joan Macintosh stars in Mac Wellman's science fiction fable, expressed through the habits and mechanics of love, described as "a story of a mother and her daughter, a terrible secret." Anne Bogart directs. Fri. and Sat. at 8 p.m.; $8; 10/10, 11. **BACA Downtown Theater,** 111 Willoughby Street, Brooklyn (718-596-2222).

DOUBLE BILL—Two plays by Don Kvares: *Earth Woman* and *Spaced Man,* directed by Ted Mornel. Mon. thru Wed. at 8 p.m.; $6; thru 10/22. **Sargent Theatre,** 314 West 54th Street (581-3044).

DOUBLE BILL—Ken Charles's *Diary of a Stitch Queen* and *Sister Catherine's Holy War,* two contrasting plays. Fri. and Sat. at 8 p.m., 10/10 thru 11/22. **Cash Performance Space,** 10 East 18th Street (279-4200).

DOUBLE BILL—Israel Horovitz's *Hopscotch,* and Louise Bormann's *#46,* presented by Prairiland Productions in conjunction with the Dauntless Players. Tues. thru Thurs. at 7 p.m., 10/14 thru 23; $6. **Our Studios,** 622 Broadway (260-1240).

DREAMCLUTCHER—Patricia Scanlon's play about a young woman who feels permanently warped by her childhood; directed by Robert Coles and the author. Thurs. thru Sun. at 8 p.m.; $8; thru 10/11. Presented by the Vortex at **Sanford Meisner Theater,** 164 Eleventh Avenue (206-1764).

THE FALL OF THE HOUSE OF USHER—Edgar Allan Poe's "buried-alive" spooker, plus Jules Verne's *The Storm,* about an ill-tempered doctor, are treats for the Halloween season offered by the Odyssey Theatre. Wed. thru Sat. at 8 p.m., Sun. at 3 p.m.; $6 to $8; 10/22 thru 11/16. **Newfoundland Theatre,** 6 West 18th Street (673-5665).

GIDGET GOES PSYCHOTIC—Charles Busch's new comedy, about a perky, all-American teenager with a problem; directed by Kenneth Elliot. With Ralph Buckley, Arnie Kolodner, and Becky London. Fri. at 11 p.m., Sat. at midnight, Sun. at 9 p.m.; 10/10 thru 26; $8. **Limbo Theater,** 647 East 9th Street (477-5048).

THE HOLY JUNKIE—John Quinn's anti-drug drama about three ex-junkies trying to stay straight, and the difficulties they encounter from the normal world; directed by James Jennings. Featured in the cast are Kevin Harris, Keith Burns, and Jane Culley. Wed. thru Sat. at 7 p.m.; $6; thru 10/14. **American Theater of Actors,** 314 West 54th Street (581-3044).

HOLLYWOOD AND HIGHLAND—Ted Harris's play, directed by the author, with a company direct from California. It tells of street life in Los Angeles. Fri. thru Sun. at 8 p.m.; $6; thru 10/26. **Sargant Theatre,** 314 West 54th Street (581-3044).

KING LEAR—The Shakespeare drama with Roert Stattel in the title role; directed by David Davis. 10/16 thru 18, 20 thru 25 at 8 p.m.; 10/22 at 2 p.m.; $5. **Pope Auditorium,** Fordham University Lincoln Center Campus, 113 West 60th Street (841-5267).

THE KNACK—Set in London in 1959, Ann Jellicoe's play explores the whims and uncertainties of youth; directed by John Garrett. Featured in the cast are Gerry Sont, Layne Huckabay, Gregory James, and Dale Fior. Sun. thru Wed. at 7:30 p.m.; $8; thru 10/22. **18th Street Playhouse,** 145 West 18th Street (249-7067).

LILLIAN WALD: AT HOME ON HENRY STREET—Clare Coss's play about the founder (portrayed by Patricia Elliott) of the Henry Street Settlement and originator of child-labor laws, nurses in public schools and public playgrounds, plus other nice things. Thurs. thru Sun. at 7:30 p.m., Sat. and Sun. at 3 p.m.; $10; 10/10 thru 11/2. **Harry DeJur Playhouse,** 466 Grand Street (766-9200, ext. 207).

NARNIA—THE MUSICAL—A British entertainment for family audiences, based on C. S. Lewis's book *The Lion, the Witch, and the Wardrobe,* has crossed the Atlantic for a two-week performance; music by Thomas Tierney, lyrics by Ted Drachman; directed by Christopher Biggins. Featured in the cast are Paddie O'Neil, Gareth Marks, plus most of the original London players. thru 10/11; $6 to $12. phone theater for specifics. **Christ and St. Stephen's Church,** 120 West 69th Street (SU 7-2755).

THE ORDERLY ROOM—J. M. Treen's serio-comedy examines the extent to which some men go to keep from being sent to war; directed by Penelope Hirsch. Featured in the cast are Brian Straub, Robert Davis, Allan Riven, William Hill, Jeff Solberg. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8; 10/16 thru 11/9. **TOMI,** 23 West 73rd Street (807-7543).

PERSEPHONE—Maggie Kulik's drama based on the myth of winter's origin; directed by Dan Roentsch. Thurs.–Sat. at 8 p.m., Sun. at 3 p.m.; $8; 10/23–11/2. **Theatre 22,** 54 West 22nd Street (719-9812).

PROFANE WAKING—Written and directed by Stephen Romagnoli, play centers around the run-down kitchen of a widow and her children while revenants of their father and others come and go at will. Thurs. thru Sat. at 8 p.m.; $6; thru 10/31. **University of the Streets Theatre,** 130 East 7th Street (254-9300).

QUEEN CHRISTINA—Benedicte Paviot has the title role in August Strindberg's play dealing with Sweden's seventeenth-century queen who defied conventions, converted to Catholicism, dressed as a man, and wandered unknown among her subjects; directed by Ann Raychel. Wed.–Fri. at 7; $6; thru 10/17. **13th Street Theatre,** 50 West 13th Street (675-6677).

SERMONETTES—Ed Cachiane's examination of the media's effect on an aging starlet, a warped family, and a tragic housewife; directed by Christopher Cade. Featured in the cast are Kaye Kingston, Lisa Passano, Barbara Harner, and Natalie Priest. 10/16–19, 22–26, 29–31; evenings at 8 p.m., Sun. at 3 p.m.; $8. **Musical Theatre Works,** 133 Second Avenue (279-4200).

SONGS FROM A PIANO BAR—Bil Wright's play, based on a collection of prose poems, directed by Michael van-Atta, featuring Don Barrington, Roy Fialkow, Dan Joiner, and others. Thurs. and Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 p.m.; $8; 10/9 thru 26. **Riverwest Theatre,** 155 Bank Street (243-0259).

TARTUFFE—Molière's comedy of religion, lust, and hypocrisy; directed by Steven Keim. With Mark Lewis, Mary Aufman, Ned Butikoffer, Tom Grasso, Ann Pasquale. Thurs.–Sat. at 8, Sun. at 3; 10/16–11/2; $7. **Art and Work,** 870 6th Ave. (924-8699).

THERESE RAQUIN—Zola's play, adapted and directed by Steven Baker. Thurs.–Sun. at 8; $5; thru 11/30. **Dramatis Personae Theatre,** 25 E. 4th St. (673-4382).

WINDFALL—A play by Peter Boruchowitz and Jay Kane, directed by Alfred Christie, is about a screwball fortune teller who thinks she has real psychic powers—and maybe does. Thurs.–Sun. at 8; $6; from 10/16. **Sanford Meisner,** 164 Eleventh Avenue (206-1764).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755 Monday thru Friday from 10:30 a.m. to 4:30 p.m. *New York* Magazine will be happy to advise you.

ART
EXHIBITIONS

GALLERIES

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

ALICE BABER—Abstract paintings with ovoid shapes "floating" in them, from the artist's estate, 10/9-11/8. Perlow, 980 Madison (517-5858).

HERBERT BARNETT—Still lifes, landscapes, and figure studies, from 1938-1950, thru 11/9. Childs, 956 Madison (772-6606).

TONY BERLANT—Recent collages made from hundreds of pieces of cut tin assembled with steel brads, thru 10/18. Fourcade, 36 E. 75th (535-3980).

JAMES BOHARY/RICHARD HICKHAM—Recent abstract paintings by both, thru 10/29. Stone, 48 E. 86th (988-6870).

ROSEMARY BOTHWELL—Recent pastel drawings of Buck's County and the Connecticut shore, thru 10/25. Adler, 21 E. 67th (249-2450).

FRITZ BULTMAN—Collages of paper painted with gouache, from 1962-65, thru 11/1. Schlesinger-Boisante, 822 Madison (734-3600).

GEORGE CATLIN—A rare 1845 American edition of his "North American Indian Portfolio," based on paintings made during six years of travel among the Plains Indians in the 1830s, thru 11/1. Arader, 23 E. 74th (628-3668).

JUDY CHICAGO—"Powerplay"—oil paintings, drawings, bronze reliefs, and tapestries that depict men controlling women and making war, thru 11/1. ACA, 21 E. 67th (628-2440).

CYRIL DAVID—Recent pencil drawings of still lifes, landscapes, buildings, and people, thru 11/11. Staempfli, 47 E. 77th (535-1919).

RONALD DAVIS—Paintings on canvas, resin and fiberglass "paintings," and prints, from 1970-79, thru 12/5. New York Academy of Sciences, 2 E. 63rd (838-0230).

ADOLF DEHN/LOUIS LOZOWICK—Watercolors and drawings of landscapes in the United States and Mexico, from 1926-64/Precisionist lithographs, related paintings, and drawings that depict industry in America during the 20s and 30s. Thru 10/25. Hirschl & Adler, 21 E. 70th (535-8810).

STEPHEN DE STAEBLER—Bronze and ceramic sculptures based on the figure, thru 11/1. CDS, 13 E. 75th (772-9555).

MATTHIAS DUWEL—Recent expressionistic paintings, thru 10/25. Moeller, 52 E. 76th (988-8483).

SEYMOUR FOGEL—A memorial exhibition of sand paintings and sculptures, 10/11-11/8. Graham Modern, 1014 Madison (535-5767).

AARON FINK—Paintings and drawings, thru 10/11. Castelli Graphics, 4 E. 77th (288-3202).

FREDERICK KIESLER—Galaxy works from the 40s and 50s, thru 11/1. At Kren, 22 E. 65th (861-9933) and McCoy, 19 E. 71st (570-2131).

MASAMI KODAMA/CATHY GROPPER—Abstract sculptures in marble and granite/Recent paintings. Thru 10/11. Weintraub, 992 Madison (879-1195).

ANDRE MASSON—Sixty paintings, works on paper, and sculptures that span two decades of his career (1923-43), thru 11/20. Kouros, 23 E. 73rd (288-5888).

LOUISE NEVELSON—Twenty recent collages of paper, raw wood, rusted sheet metal, and found objects, from a series entitled "Volcanic Magic," thru 11/8. Bernard, 33 E. 74th (988-2050).

SOEI OGURA—Noh masks, thru 10/14. Ronin, 605 Madison (688-0188).

JONATHAN PHILLIPS—Paintings of landscapes and cityscapes around New York City, thru 10/31. Arsenal, in Central Park, at 64th and Fifth (360-8141).

NORBERT PRANGENBERG—Recent paintings and terracotta wall pieces, thru 10/25. Hirschl & Adler Modern, 851 Madison (744-6700).

REBECCA RAUBACHER—Large-scale paintings on paper that combine figures with abstract forms, thru 10/18. Cecil, 16 E. 72nd (517-3605).

BRIDGET RILEY—Recent paintings and several large paintings from the 60s, plus gouache studies, thru 11/8. Hoffeld & Co., 1020 Madison (734-5505).

JUDITH SHEA—Bronze sculptures of the figure that incorporate cast-iron geometric elements, thru 11/1. Willard, 29 E. 72nd (744-2925).

DAVID SMITH—Five sculptures and works on paper, from 1955-63, 10/8-11/1. Knoedler, 19 E. 70th (794-0550).

BILL SULLIVAN—Recent oil paintings of the Hudson River, Niagara Falls, Andean volcanoes, and Maracaibo oil rigs, in postcard-like colors, thru 10/25. Einstein, 591 Broadway (226-1414).

CAROL SUMMERS—36 woodcuts from 1968 to the present, thru 10/18. Christie's, 799 Madison (535-4422).

AUGUSTA TALBOT—Sculptures of figures, animals, and furniture in imaginary environments, thru 10/11. Vanderwoude-Tananbaum, 24 E. 81st (879-8200).

CAROL WALD—Paintings and collages of figures in interiors, evocative of Dutch genre paintings, thru 10/17. Society of Illustrators Museum of American Illustration, 128 E. 63rd (838-2560).

ARTHUR WEYHE—A site-specific installation that consists of hand-stripped white cedar tripod forms that fill the gallery, thru 11/1. Sculpture Center, 167 E. 69th ((879-0430).

LAURA ZIEGLER—Recent figurative sculptures in bronze and polychrome terracotta, thru 10/25. Forum, 1018 Madison (772-7666).

57th Street Area

WALTER ANDERSON—Watercolors and drawings of nature, executed between 1940-1965, by this artist who lived on Horn Island, off the Mississippi Gulf Coast, thru 11/1. Ross, 50 W. 57th (307-0400).

JOHN TAYLOR ARMS—Drawings, and related prints of France, Spain, Italy, Holland, and Belgium done in 1922 and 1923, thru 10/18. Cole, 200 W. 57th (333-7760).

RAFAEL CAUDURO—Illusionistic paintings, 10/10-11/8. Rosenberg, 20 W. 57th (757-2700).

LYDIA DONA/MICHAEL BYRON/JON KESSLER—Paintings/A mixed-media installation/Sculpture incorporating lights and motors. Thru 10/11. Luhring, Augustine & Hodes, 41 E. 57th (752-3366).

HELEN FRANKENTHALER—Recent abstract paintings, 10/9-11/1. Emmerich, 41 E. 57th (752-0124).

ALAN JOHNSTON—Abstract paintings and sculpture by a Scottish artist, thru 10/11. Tilton, 24 W. 57th (247-7480).

ARISTODIMOS KALDIS/WALTER MUCH—Paintings/-Works on paper. Thru 10/29. Deutsch, 20 W. 57th (765-4722).

FRANZ KLINE—Works on paper, thru 10/31. Del Re, 41 E. 57th (688-1843).

IDA KOHLMEYER—New paintings with free-floating symbols, plus sculptures of the same idiomatic shapes, thru 10/18. Gimpel Weitzenhoffer, 724 Fifth (315-2033).

LEE KRASNER—Collages, from 1939-84, thru 11/1. Miller, 41 E. 57th (980-5454).

ANNE MADDEN—Works in oil and graphite on paper entitled, "Pompeiian Series," thru 10/29. Armstrong, 50 W. 57th (582-881).

ALAN MAGEE—Highly-detailed paintings and drawings of stones and other objects from nature, thru 11/1. Schmidt-Bingham, 41 W. 57th (888-1122).

AGNES MARTIN/LOUISE NEVELSON—Recent geometric paintings/New wall-reliefs in a series entitled, "Mirror-Shadows." Thru 10/25. Pace, 32 E. 57th (421-3292).

JAN MATULKA—Precisionist and Cubist drawings in india ink from the 20s and 30s, plus etchings and aquatints, thru 10/29. Schoelkopf, 50 W. 57th (765-3540).

DENNY MOERS—Photographic monoprints of architectural forms and symbols from Turkey and Yugoslavia, thru 11/1. Lamagna, 50 W. 57th (245-6006).

HARRY ORLYK—Landscape paintings of upstate New York, thru 10/25. Tatistcheff, 50 W. 57th (664-0907).

NAM JUNE PAIK—Recent laser paintings, photographs, and a monumental video-sculpture in homage to the Brooklyn Bridge, thru 10/25. Solomon, 724 Fifth (757-7777).

MIKE PARR—Very large drawings on paper and canvas that are attached directly to the wall, plus six small self-portraits, by an Australian artist, 10/8-11/1. Siegel, 24 W. 57th (586-0605).

HENRY PEARSON—Geometric paintings based on a chess-board format, thru 10/11. Pearl, 38 E. 57th (838-6310).

PETER POSKAS—Recent paintings that depict the passage of seasons through meticulously-rendered images of houses in rural landscapes, thru 11/1. French, 41 W. 57th (308-6440).

ABRAHAM RATTNER—Paintings and watercolors from the 40s and 50s, thru 10/25. Kennedy, 40 W. 57th (541-9600).

DAVID REED—Recent abstract paintings with incongruous textures and gestures, 10/8-11/1. Protetch, 37 W. 57th (838-7436).

GEORGE RICKEY—Fifteen kinetic stainless steel sculptures, thru 11/8. Zabriskie, 724 Fifth (307-7430).

LARRY RIVERS—New relief paintings that show the artist's continuing fascination with myth, political history, images from popular culture, and the art of past and current masters, 10/8-11/1. Marlborough, 40 W. 57th (541-4900).

LINDA SANDHAUS—Works on paper, in conjunction with ARTisrael, THE 1980's, thru 10/11. Heesy, 50 W. 57th (245-1420).

RAYMOND SAUNDERS—Recent paintings, drawings, and collages by this California artist, thru 10/29. Dintenfass, 50 W. 57th (581-2268).

SEAN SCULLY—Recent abstract paintings, thru 10/28. McKee, 41 E. 57th (688-5951).

GEORGE SEGAL—Plaster sculptures for public commissions, nudes, and reliefs after Cubist paintings by Picasso, Braque, and Gris, thru 11/1. Janis, 110 W. 57th (586-0110).

DAVID TRUE—Recent paintings of dream-like imagery. 10/8-11/1. BlumHelman, 20 W. 57th (245-2888).

JAMES TURRELL—Recent drawings related to his ambitious Roden Crater project near Flagstaff, Arizona, thru 10/25. Goodman, 24 W. 57th (977-7160).

JORGEN WARING—Assemblages of objects such as old books painted stark white, used paintbrushes, packages tied with string, and photographs, thru 10/25. At Arras, 24 W. 57th (265-2222) and Arras East, 725 Fifth, Trump Tower (265-2222).

GEORGE WEXLER/BILLY SULLIVAN—Recent landscape paintings/Figurative paintings and pastels that depict the eclecticism of New York life; 10/11–11/5. Fischbach, 24 W. 57th (759-2345).

WILLIAM T. WILEY—Five recent large-scale paintings, plus watercolors, thru 10/23. Frumkin, 50 W. 57th (757-6655).

East Village

DENNIS ADAMS—Sculptures of public architecture, such as bus shelters, that incorporate photographic images, plus recent wall-reliefs; thru 10/31. Nature Morte, 204 E. 10th (420-9544).

JOANNE BROCKLEY—Recent mixed-media sculptures, thru 10/26. Avenue B, 167 Ave. B (473-4600).

ERIC ERNST—Geometric paintings, thru 10/26. Area X, 200 E. 10th (477-1177).

FRANK GILLETTE—Abstract drawings made over the past 4 years, 10/8–11/2. Loughelton, 19 Second Ave. (529-2288).

SCOTT GILLIS—Realist paintings and drawings with surreal overtones, thru 11/2. Cerigo, 202 Ave. A (777-2579).

JEFF KOONS—"Post-modern" sculptures, thru 10/31. International With Monument, 328 E. 11th (460-0963).

L. D. LAWRENCE—Paintings with hieroglyphic-like symbols, thru 10/19. Mokotoff, 735 E. 9th (674-4677).

WADE MILLER—Recent oil paintings on canvas, masonite cutouts, plus mixed-media sculptures, thru 10/26. Limbo, 647 E. 9th (228-3000).

MICHAEL MOONEY—Narrative paintings that depict an apocalyptic vision, thru 11/2. Donahue, 520 E. 11th (477-3442).

AUYUNG PARK—Minimal sculptures created from exotic woods, 10/8–11/9. Salvador, 216 E. 10th (228-3165).

JOHN TOMLINSON—An installation of paintings based on the frescoes by Veronese in Palladio's Villa Barbera at Maser, thru 10/11. 9th Precinct, 309 E. 5th (982-7933).

BARBARA VALENTA—Recent wood constructions, thru 10/15. Bockley, 66 E. 7th (420-9835).

JAMES VALKUS/DONALD VEILLEUX—Paintings of imaginary vistas and events/Painted ceramic vessels. thru 10/31. On the Wall, 328 E. 11th (460-0963).

WALLACE & DONOHUE—Collaborative paintings and constructions, 10/10–11/9. Postmasters, 66 Ave. A (477-5630).

JACK WEISBERG—Sound sculptures, thru 10/29. La Mama-La Galleria, 6 E. 1st (505-2476).

PAMELA WYE—A recent series of ink drawings, 10/9–11/9. Pictogram, 443 E. 9th (505-5576).

SoHo and TriBeCa

RICHARD ARTSCHWAGER—Furniture sculptures from 1962–68, thru 10/25. Boone, 417 W. Broadway (431-1818).

DOMINGO BARRERES—Abstract paintings of shapes, such as cones, spirals, and spheres suspended in a background of gold, thru 10/30. Munroe, 415 W. Broadway (226-0040).

ED BAYNARD—Recent paintings of flowers in vases, thru 10/25. Steinbaum, 132 Greene (431-4224).

JAMES BROWN—Recent paintings and sculptures, thru 10/25. Castelli, 420 W. Broadway (431-5160).

DAVID BRYSON—Abstract geometric oil paintings and works on paper, thru 10/25. Rosenberg, 115 Wooster (431-4838).

WERNER BUTTNER/WALTER ROBINSON—A series of paintings titled, "Half an Hour of Modern Art"/Recent "Spin Paintings." Thru 10/11. Metro Pictures, 150 Greene (925-8335).

WENDELL CASTLE—Recent sculpture, thru 10/19. Milliken, 98 Prince (966-7800).

GIORGIO CAVALLON—Selected oil paintings, thru 10/25. Gruenebaum, 415 W. Broadway (966-3646).

SAINT CLAIR CEMIN—Sculptures of furniture and other common objects, 10/9–11/1. Newburg, 44 White (219-1885).

JOHN CHAMBERLAIN—Small-scale works on paper made in Germany in 1970, thru 10/25. Alexander, 59 Wooster (925-4338).

GENE DAVIS—Hard-edge stripe paintings from 1960–66, many of which have never been exhibited before, thru 10/25. Cowles, 420 W. Broadway (925-3500).

RAFAEL FERRER—Small paintings made from direct observation, including portraits, nudes, and landscapes in Mexico and the Dominican Republic, thru 10/8. Hoffman, 429 W. Broadway (966-6676).

REVEREND HOWARD FINSTER—Visionary paintings and sculptures from 1976 to 1979, plus works by other self-taught artists, thru 10/11. Cavin-Morris, 100 Hudson (226-3768).

PETER FISCHLI & DAVID WEISS—Collaborative works in sculpture, photography, and film, by two Swiss artists, thru 10/11. Sonnabend, 420 W. Broadway (966-6160).

ROY FOWLER—Recent abstract paintings, thru 11/1. Plumb, 81 Greene (219-2007).

VINCENT GALLO—Paintings of still-life images, such as a bowl of grapes, on rusted metal sheets, thru 10/31. Nosei, 100 Prince (431-9253).

MARCO GASTINI—Paintings that have "the window" as a motif, thru 10/25. Weber, 142 Greene (96-6115).

CRISTOS GIANAKOS—New sculptures and works on mylar, 10/8–11/1. Oscarsson Siegeltuch, 568 Broadway (431-3550).

IRA JOEL HABER—"Made in Columbus"—drawings and a set of seven unique ceramic plates made while the artist was teaching at Ohio State University, thru 10/18. Herlin, 68 Thompson (431-8732).

JENNY HOLZER—Engraved granite benches and electronic message boards, both displaying the artist's writings, thru 11/1. Gladstone, 99 Greene (431-3334).

RICHARD HULL—Recent paintings of mysterious architectural settings, thru 10/11. Kind, 136 Greene (925-1200).

FRANK HYDER—Recent large-scale mixed-media paintings of the figure, thru 11/8. Rentschler, 72 Greene (334-1239).

GENERAL IDEA—An installation of a mythological trophy room entitled "The Armoury of the 1984 Miss General Idea Pavillion," thru 10/11. 49th Parallel, 420 W. Broadway (925-8349).

PATRICK IRELAND—Drawings from 1965–85, and an installation, thru 10/19. Clocktower, 108 Leonard (233-1096).

RON JANOWICH—Large-scale black abstract paintings on arc and cross-shaped canvases, thru 11/1. Van Eck, 420 W. Broadway (219-0717).

DONALD JUDD—Recent sculptures of painted metal, plywood, and colored Plexiglas, thru 11/1. Cooper, 155 Wooster (674-0766).

ON KAWARA—Twenty years of his "Date Paintings," thru 10/14. Sperone Westwater, 142 Greene (431-3685).

PETER KINLEY—Large-scale paintings that combine symbolic landscape imagery and abstraction, by a London-based artist, 10/9–11/1. Twining, 568 Broadway (431-1830).

GLORIA KISCH/BILL SULLIVAN—Abstract steel sculpture/Small-scale landscape paintings. Thru 11/1. Schreiber/Cutler, 171 Spring (925-1441).

MARK KOSTABI—Two series of paintings—one titled "Interiors," which is based on compositions by well-known painters, another called "Drop Cloths," in which fabrics, drop cloths, and found paintings have been used, thru 10/11. Feldman, 31 Mercer (226-3232).

ROBERT MURRAY—Recent cast and fabricated bronze sculptures with colored patinas, 10/11–11/11. Green, 152 Wooster (982-3993).

JOSEPH NECHVATAL—Recent paintings made with a computer and robotic arms, thru 10/25. Alexander, 59 Wooster (925-4338).

ALIRIO PALACIOS/SCOTT PONEMONE—New works on paper by a Venezuelan artist, thru 10/28. Meticulously-rendered watercolors in a social-realist style, thru 10/21. Littlejohn-Smith, 133 Greene (420-6090).

NANCY PIERSON—Recent paintings and charcoal drawings based on identification photographs of men from the 30s, thru 10/25. Condeso/Lawler, 76 Greene (219-1283).

ARNULF RAINER—Etchings from 1960–85, thru 10/18. Roeder, 545 Broadway (925-6098).

ARTHUR SECUNDA—Paintings, collages, and monotypes, thru 10/23. Jack, 138 Prince (966-4235).

CARLOS SOSA—Oil paintings of abstracted figures in bleak, mysterious backgrounds, thru 11/1. Neale, 320 Lafayette (431-5077).

ROBERT STANLEY—Recent paintings, thru 10/11. Davis, 568 Broadway (219-1444).

GARY STEPHAN/FREDERICK CHILDS—Recent bronze sculptures/Recent narrative paintings, 10/11–11/5. Brown, 100 Greene (219-1060).

MIA WESTERLUND-ROOSEN—Large-scale abstract sculptures in concrete, plus drawings, thru 10/11. Castelli, 142 Greene (431-6279).

RALF WINKLER (a.r. penck)—Ninety-four drawings dated 1956–1964, thru 11/1. Toll, 146 Greene (431-1788).

NORTON WISDOM—Paintings with rectangular compositions, by a Los Angeles artist, thru 10/19. Gallander/Lang, 465 W. Broadway (420-5915).

MARTIN WONG—Highly-detailed paintings of New York City storefronts, thru 10/25. Semaphore, 137 Greene (228-7990).

Other

ROMARE BEARDEN—Collages and watercolors of Mecklenburg County, North Carolina, thru 11/1. Cordier & Ekstrom, 417 E. 75th (988-8857).

JOSEPH BEUYS/ENZO CUCCHI/JANNIS KOUNELLIS—A group of etchings entitled "Suite Tranen"/Etchings and aquatint prints/Two mixed-media works entitled "Finestra" and "Fragmenti di Danza." Thru 10/25. Tossan, 305 E. 50th (688-1574).

WARD DAVENNY—Dream-like landscape drawings in charcoal and pastel, thru 10/18. Ryan, 452 Columbus (799-2304).

ARNULF RAINER—Self-portraits, thru 10/25. Grey Art Gallery and Study Center, 33 Washington Place (598-7603).

TED ROSENTHAL—New painted metal sculpture, thru 10/21. Ala, 32 W. 20th (741-3344).

STEVEN SALZMAN—Recent paintings, through 11/1. Bernarducci, 17 E. 17th (206-7578).

RUDY STAFFEL/ITSUE ITO—Recent non-functional porcelain works by both, thru 10/30. Greenwich House Pottery, 16 Jones (242-4106).

GROUP SHOWS

Madison Avenue and Vicinity

DAVIS & LANGDALE—231 E. 60th (838-0333). Drawings and watercolors by British artists, including Constable, Gainsborough, John, others; thru 11/15.

GALDY—19 E. 71st (517-8576). "Images of Women" with four centuries of Master Drawings; thru 11/1.

GRAHAM—1014 Madison (535-5767). "Four Danish Potters," with works by Hansen, Kjaergaard, Reumert, Rokkjaer; thru 11/8.

KOVESDY—897 Madison (628-6886). Futurist works by Exter, Delauney, Kupka, Mattis-Teutsch, Scheiber, others; thru 12/20.

MARBELLA—28 E. 72nd (288-7809). Paintings by Bierstadt, Bricher, Hallowell, Sloan, Wyant; thru 10/11.

PRAKAPAS—19 E. 71st (737-6066). 10th Anniversary Exhibition, with works by Baumeister, Brancusi, F. Henri, Leger, Malevich, Moholy-Nagy; thru 10/11.

SIMON/NEUMAN—42 E. 76th (744-8460). "Recent Acquisitions," with works by Feininger, Leger, Matisse, Picasso; 10/8–11/1.

WENDER—3 E. 80th (734-3460). "The Shanghai Scholar-Artist"—works by modern Chinese artists; thru 10/25.

ART

57th Street Area

GOODMAN—41 E. 57th (593-3737). "Six Artists in Three Forms," with paintings by De Kooning, Johns, Kelly, Lichtenstein, Rauschenberg, Stella; thru 10/25.

HERSTAND—24 W. 57th (664-1379). "Masterpieces of African Art," thru 11/1.

KENT—41 E. 57th (980-9696). "American Myths," with works by Artschwager, Golub, Foulkes, Kearns, Kruger, Petlin, Warhol; 10/9-11/8.

ST. ETIENNE—24 W. 57th (245-6734). "Viennese Design and the Wiener Werkstatte," with works by Hoffmann, Klimt, Kokoschka, Moser, Schiele, others; thru 11/8.

URBAN—500 Park, at 59th (593-3306). Japanese Noh theater masks; 10/8-11/8.

WASHBURN—41 E. 57th (753-0546). A 15th-anniversary exhibition, with works by Bruce, Dove, Hartley, Heade, Johnson, O'Keeffe, others; thru 11/1.

WUNDERLICH—41 E. 57th (838-2555). "Outward Bound"—a collection of 26 marine paintings by Birch, Buttersworth, Moran, Stobart, others; thru 11/8.

East Village

HUMPHREY—242 E. 5th (529-0692). Paintings, serigraphs, lithographs and, Pre-Columbian ceramics in a show curated by Edgar Negret; thru 10/26.

SHAINMAN—500 E. 11th (460-5890). "The New Metaphysical Dream," with works by seven Italian painters; thru 10/19.

SHARPE—175 Ave. B (777-4622). Works by Gonzalez, Hsiao, Irish; thru 10/19.

WOLFF—513 E. 6th (460-5844). Recent paintings by Armleder, Glick, Komoski, Spence, Wool, others; thru 10/12.

SoHo and TriBeCa

ALTERNATIVE MUSEUM—17 White (966-4444). "Luminosity," with works by Bertolotto, Marcheschi, Schwendinger, Seide, Staller, Victoria, Wagner; "Breathing Walls"—an installation by Nene Humphrey; thru 11/8.

ARTISTS SPACE—223 W. Broadway (226-3970). Selections from the Artists File, with works by Ahrens, Bahc, Dryer, Moses, Winter, others; thru 10/18.

BAUM—109 Hudson (219-9854). "The Decay of the Urban Landscape: Beauty in the Beast," with works by Bianchi, Elozua, Kapp, Moore, Rubin, Staller, Weber; thru 10/18.

BEITZEL—113 Greene (219-2863). "Natural Desire," with works by Barth, Brewster, Heeks, Hughes, Pousette-Dart, Wofford, others; 10/10-11/1.

CUTLER—164 Mercer (219-1577). "When Attitudes Become Form," with works by Anselmo, Armleder, Jaar, Parrino, Ruppersberg, Wachtel, others; thru 10/15.

DILAURENTI—383 W. Broadway (925-5100). Paintings of the female nude by Cobo, Ferrer, Garabedian, Georges, Glantzman, Hartigan, Nickson, Rifka, Wesselman, Witz; thru 10/18.

ESMAN—70 Greene (219-3044). Works by 21 European "Outsiders," including Corbaz, Gill, Wilson, Wofli, others; 10/9-11/15.

EXIT—578 Broadway (966-7745). Paintings, sculpture, photography, and video by Batsry, Bear, Corn, Diaz, Diodato, Downey, Sokov, Vasulka, others; thru 10/18.

GRASS ROOTS—131 Spring (431-0144). Mexican sculpture, toys, and artifacts which are created and used during the celebration, "The Day of Dead," thru 11/2.

GREENWALD—181 Mott (219-1642). "In Black & White," with works by Andrews, DiNicola, Hristoff, Moore, Rubin, Seagram, others; thru 10/18.

HENOCH—80 Wooster (966-6360). Fall invitational, with works by Hoppock, Kelly, Luino, Means, Michelson, Ring; thru 10/26.

RUBIN—411 W. Broadway (226-2161). "The Constructed Image," with works by Duff, Kelly, Lee, Rockburne, Stella, Tuttle, others; thru 11/7.

SHAPOLSKY—99 Spring (334-9755). Paintings by McFarlane, Nonn; sculpture by Falkenstein; thru 10/25.

Other

BARUCH—135 E. 22nd (505-2192). "Women Artists of the Surrealist Movement," with works by Carrington, Fini, Hugo, Kahlo, Miller, Sage, others; thru 11/7.

CORNELIUS—170 Fifth (243-7171). "Geometry Now," with works by Armleder, Bleckner, Halley, Haynes, Levine, Reed, Taafe, others; thru 10/31.

GALERIA VENEZUELA—7 E. 51st (826-1680). "The Art of the Warao Indians;" thru 10/24.

IBM—56th at Madison (407-6100). "Bent Wood and Metal Furniture: 1850-1946," with works by Breuer, Hoffmann, Mies van der Rohe, Rietveld, others; thru 11/15.

LEHMAN COLLEGE—Bedford Park Blvd. West, Bronx (960-8731). "William McGee: Selected Works, 1956-1986," thru 10/26; "Arts of Adornment: Contemporary Wearable Art from Africa and the Diaspora;" thru 10/12.

LONGWOOD ARTS—965 Longwood Ave., Bronx (842-5659). Experimental prints by Dreyfuss-Smith, Feinstein, Godwin, Lovell, Quintero, others; thru 11/15.

NEW YORK STUDIO SCHOOL—8 W. 8th (673-6466). Works by the founding faculty, including Geist, Guston, Katz, Matter, Murch, Spaventa, Vicente, others; thru 10/10.

PAINEWEBBER—1285 Ave. of the Americas (713-2867). "Drawing Center 10," with works by artists who had their first significant exhibition at The Drawing Center, including Bosman, Lawson, Nechvatal, Winters, others; thru 11/17.

PRATT INSTITUTE—200 Willoughby Ave., Brooklyn (718-636-3517). Works by Pratt Institute faculty members; thru 10/31.

ROTUNDA—The Brooklyn War Memorial, Cadman Plaza West and Orange St. (718-875-4031). Works that are unframed and pinned to the wall, by Diamond, Helal, Mozenter, Nagy, Ross; thru 11/1.

SWISS INSTITUTE—35 W. 67th (873-3761). Works by eight Swiss artists living in New York City, including Bertoglio, Bonetti, Monti, Paulon, others; thru 10/26.

PHOTOGRAPHY

JEAN CHARLES BLANC/KUISTON HALLE—Sculptures, photographs and painted prints of an imagined American West/Photographs of Rodin's sculptures that were commissioned by the Musee Rodin in Paris. Thru 10/11. Pace/MacGill, 11 E. 57th (759-7999).

BRASSAI/DENNIS FARBER—Photographs of Paris in the 30s/Paintings on large-scale color photographs of the southern California landscape; 10/8-11/8. Miller, 138 Spring (226-1220).

MARK COHEN—Twenty black-and-white photographs that depict fragments of day-to-day life, thru 11/8. Zabriskie, 724 Fifth (307-7430).

RAYMOND DEPARDON—"San Clemente" and selected photographs, thru 11/8. Burden, 20 E. 23rd (475-8790).

JED DEVINE—"The Bethesda Terrace"—a recently published portfolio of 102 palladium prints made prior to the recent restoration of the Bethesda Terrace in Central Park, thru 11/1. Wolf, 30 W. 57th (586-8432).

80 PAPERS—80 Thompson (966-1491). Vintage hand-colored albumen photographs from around the world, circa 1870-1895; thru 11/14.

LORRAINE ENGLEHARDT—Recent photographs of nautical subjects, thru 11/7. Soho Photo, 15 White (226-8571).

ALFRED GESCHEIDT—Satirical photographs, thru 11/1. Nikon House, 620 Fifth (586-3907).

I. C. P.—Fifth at 94th (860-1783), Tues. 12-8 (5-8 free), Wed.-Fri. 12-5, Sat.-Sun. 11-5, $2.50 admission. David Hockney's Photocollages: A Wider Perspective; Art & Advertising: Commercial Photography by Artists; thru 11/9.

TEOBERT MALER/ALFRED P. MAUDSLAY—Photographs of Maya ruins by both, taken in the late 1800s, thru 12/24. Center for Inter-American Relations, 680 Park (249-8950).

JOAN MYERS/VALERY PLOTNIKOV—Photographs of Japanese relocation camps, taken during 1983-85/Portraits of Russian celebrities. Thru 10/16. Pfeifer, 568 Broadway (226-2251).

PHOTOFIND—138 Spring (334-0010). Vintage photographs from 1900-1960, by Abbott, Brassai, Cunningham, Munkacsi, Strand, others; thru 10/25.

DAN POWELL—Still lifes that are constructions of plant forms, vases, figurines, and paper cut-outs, thru 10/25. Ledel, 168 Mercer (966-7659).

PS 122—409 E. 9th (228-4249). "Six Photographers Look at Myth," with works by Adler, Andres, Johnson, Nance, Schlefer, Seador, others; thru 10/26.

RIVERDALE PUBLIC LIBRARY—5540 Mosholu Ave. (at W. 256th), Riverdale (549-1212). Photographs of Riverdale from the 30s and 40s, including images depicting the contruction of the Henry Hudson Bridge and the Parkway; thru 10/30.

NORMAN ROTHSCHILD—Color prints that range from avant-garde abstraction to pictures of New York and Mexico, by the Senior Editor of *Popular Photography,* thru 10/25. Neikrug Photographica, 224 E. 68th (288-7741).

MARCIA SHEER—Images of Central Park taken with a pinhole camera and printed in kallitype, thru 10/29. Puchong, 36a Third Ave. (982-1811).

ROSALIND SOLOMON—Photographs of people in India, Guatemala, and Peru, thru 11/4. Lieberman & Saul, 411 W. Broadway (431-0747).

STALEY-WISE—177 Prince (777-1590). "The Golden Age of Hollywood," with prints by Allan, Coburn, Willinger; thru 11/1.

ANNE TURYN—"Flashbulb Memories"—photographs that recall experiences of personal and cultural significance, thru 10/19. Art City, 439 E. 9th (420-0867).

JERRY UELSMANN—Recent surrealistic photographs, thru 10/18. Witkin, 415 W. Broadway (925-5510).

WALTER ZEDNICEK—Photographs of the architecture of Otto Wagner and Adolf Loos, thru 10/10. Austrian Institute, 11 E. 52nd (759-5165).

PERFORMANCE

BACA DOWNTOWN—111 Willoughby (718-596-2222). 10/10,11 at 8: Mac Wellman's "Cleveland." $8.

MUSEUMS

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . . "Brazilian Princess," the World's Largest Cut Gem . . . Carl Ethan Akeley, 1864-1926: Renaissance Man . . . City of Light; thru 3/1.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan . . . Art of Japan: Selections from The Burke Collection; thru 12/7.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10-4:30, Sun. 11-4:30. $1.50, students and seniors $1 . . . The Bronx: A Celebration; thru '86 . . . Building a Borough: Architecture and Planning in the Bronx, 1890-1940; thru 11/23 . . . Video Artist: Carlos De Jesus; thru 10/23 . . .Disarming Images: Art for Nuclear Disarmament; thru 11/23 . . . A Decade of En Foco; thru 11/13 . . . Lorna Bieber: Recent Works; thru 11/19.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10-5, Sat. 11-6, Sun. 1-6. $3 suggested donation; students $1:50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . The Hillman Foundation Collection of Modern French Painting; thru 1/5/87 . . . Celebration Textiles: Faces and Places; thru 12/1 . . .Monumental Drawing: Works by Twenty-Two Contemporary Americans; thru 11/10 . . . Hiroshige: One Hundred Views of Edo; thru 11/5 . . . Reinstallation of Islamic Collection.

THE CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tues.-Fri. 10-5, Sat. 11-5, Sun. 12-5. $2.50, seniors and students $1.50 . . . African Aesthetics: The Carlo Monzino Collection; thru 11/20.

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tues. 10–9, Wed.–Sat. 10–5, Sun. 12–5, $3; seniors and students $1:50, free Tues. after 5 . . . Hollywood: Legend and Reality; thru 10/12 . . . Newcomb Pottery: An Enterprise for Southern Women; thru 10/19 . . . "I'll Buy That: 50 Years of American Consumer Products;" thru 1/4.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tues.–Sat. 10–6; $1, students and seniors 50¢. Sun. 1–6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tues. 11–8, Wed.–Sun. 11–5. $3.50, students and seniors $2. (Free Tues. 5–9) . . . Works by Richard Long; thru 11/30 . . . Recent Acquisitions; thru 11/2 . . . Angles of Vision: French Art Today; thru 11/30.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11–6, Mon., Wed., Thurs. noon–5, Tues. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $3, *seniors and students* $1.75 . . . *Israel in Antiquity:* From David to Herod . . . Coins Reveal . . . The Holocaust by George Segal . . . Art and Exaltation: Treasures of the Jewish Museum; thru 8/87 . . . Jewish Themes/Contemporary American Artists II; thru 11/16 . . . Mayim by Stacey Speigel; thru 11/16 . . . Mariana Cook Photographs: Israeli Portraits; thru 1/4 . . . Recent Israeli Art: Selections from the Jewish Museum Collection; thru 12/21.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd (879-5500). Tues. 9:30–8:45, Wed.–Sun. 9:30–5:15. Suggested contribution $4:50; children and seniors $2.25 . . . Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C. Through the Third Century A.D. . . . New Galleries for Ancient Near Eastern Art . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868–70) . . . The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor; thru Jan. '87 . . . Selections from the Collection of Mr. and Mrs. Henry Pearlman; thru Jan. '87 . . . Bamana: Sculpture from West Africa; thru 3/1/87 . . . Orthodoxy and Individualism: Seventeenth-Century Chinese Painting; thru 1/31 . . . Treasures of the Holy Land: Ancient Art from the Israel Museum; thru 1/4 . . . 15th–18th Century French Drawings in the Metropolitan Museum of Art; thru 1/4. **The Cloisters,** Fort Tryon Park (923-3700). Tues.–Sun. 9:30-5:15. Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.–Sat. 10:30–5, Sun. 1–5. $3 suggested donation . . . Mrs. Delany's Flower Collages from the British Museum; thru 11/2 . . .Flowers in Mediaeval Manuscripts; thru 11/2 . . . Nineteenth-Century French Drawings from John S. Thacher and Other Morgan Collectors; thru 11/9 . . . The Name and Nature of A.E. Housman, from the Collection of Seymour Adelman; thru 11/9.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12–8, Wed.–Sat. 12–5. $3; $2 students; $1.50 children and seniors. Cassettes available for viewing at museum include documentaries, news, dramatic, and comedy shows. Also special screenings daily . . . The Metropolitan Opera: The Television and Radio Legacy; thru 11/22.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Tues.–Sun. 12–6. $3; children and seniors $1.75. In Perspective: permanent exhibition on the history and development of holography . . . Light Years . . . From Innovation to Tradition; thru 1/14.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11–6, Thurs. till 9. Closed Wed. $5; students $3:50; seniors $2. . . Vienna 1900: Art, Architecture and Design; thru 10/21 . . . Morris Louis; thru 1/4 . . . New Photography II; 10/9–1/6.

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tues.–Sat. 10–5; Sun. 1–5, $2; seniors and students $1. Art and Artifacts From North and South America, Ancient to Modern . . . I Need No Blanket: Hide Robes from the Great Plains; thru 12/20.

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tues.–Sat. 10–5; Sun. 1–5. Free. New Toy Gallery, featuring Flights of Fancy; thru 11/2. . . . A Frog, He Would A Wooin'—A Celebration of Amphibia; thru 10/27. . . Rooms From the Home of John D. Rockefeller Sr. . . . Statue of Liberty Centennial; thru 11/9 . . . Beyond the Golden Door: Settlement Houses in New York City; thru 11/9.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12–8, Wed.–Sun. 12–5. (*Free Tues. 5–8). $2.50, seniors and students $2 . . .In* Support of Liberty: European Paintings of the 1883 Pedestal Fund Art Loan Exhibition; thru 11/30.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thurs., Sun. 12–6, Fri. noon–10, Sat. noon–8. Closed Mon. & Tues. Suggested admission $3. A Distanced View: One Aspect of Recent Art from Belgium, France, Germany and Holland; thru 11/30.

NEW YORK HALL OF SCIENCE—47-01 111th St., Corona (718-699-0005),Wed.–Sun. 10–5. $2, children $1. (Free Wed.) Seeing the Light: 83 exhibits on color, light, and perception . . . Feedback: The World of Self-Sensing Machines . . . Realm of the Atom.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.–Sat. 10–5, Sun. 1–5. $2; children $1. The World of Tiffany: The Neustadt Collection of Tiffany Lamps . . . Firefighting on Parade: 1700–1865 . . . Treasures of Botanical Illustration; *thru 10/26 . . . Portraits of Power: Paintings* from the Collection of the New York Chamber of Commerce and Industry; thru 2/22 . . . Storied Shores: Lake George in Legend and History; thru 1/11.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10–6; some collections to 9 . . . Berg Collection of English and American Literature; thru 11/1 . . . Moneta Sleet, Jr.: Pulitzer Prize Photojournalist; thru 11/8. **Lincoln Center**, 111 Amsterdam Ave., at 65th St. . Backstage at the Opera; thru 11/15.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tues.–Fri. 10–5; Sat.–Sun. 12–5:30. Contribution suggested. . . The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo . . . The Arnold and Seena Davis Collection; thru 11/16 . . .Paintings by Joe Giordano; thru 10/19 . . . Television's Impact on Contemporary Art; thru 10/26 . . . Subway: Photographs by Bruce Davidson; thru 11/30.

SOUTH STREET SEAPORT MUSEUM—207 Water St., at Fulton St. (669-9424). Daily 10–6. $4, seniors $3, children $2. The Promise of America; thru 3/1/87

STUDIO MUSEUM IN HARLEM—144 W. 125th (864-4500). Wed.–Fri. 10–5, Sat.–Sun. 1–6. $1.50; children 50¢. The Stone Churches of Ethiopia; thru 12/28 . . . Contemporary Sculpture from the Permanent Collection; 10/12–12/28 . . . Nellie Mae Rowe: Folk Artist; 10/12–12/28.

WHITNEY MUSEUM—Madison Ave. at 75th St.(570-3676). Tues. 1–8, Wed.–Sat. 11–5, Sun. 12–6. $4, seniors $2. (Free Tues. 6–8). 20th-Century American Art: Highlights of the Permanent Collection . . . Calder's Circus . . . Mechanical Illusions by Robert Cumming; thru 10/19 . . . Major Acquisitions Since 1980: Selected Paintings and Sculpture; thru 11/30 . . . John Singer Sargent; thru 1/4. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Paintings and Drawings by Walter Murch (1907–1967); thru 11/18.

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 10/9 at 2: Impressionist and Modern Paintings, Drawings, Watercolors, and Sculpture. On view from 10/4. **East,** 219 E. 67th St. (606-0400). 10/9 at 10: Fine Jewelry and Gemstones. On view from 10/4. 10/14 at 10: American Furniture, Paintings, and Decorative Arts. On view from 10/10.

DOYLE—175 E. 87th St. (427-2730). 10/15 at 10: Important 17th and 18th Century English and Continental Furniture and Decorations including Old Master Paintings, Georgian Silver, Tapestries, and Rugs. On view from 10/11.

PHILLIPS—406 E. 79th St. (570-4830). *10/11 at 10:30:* American and European Prints and Books. On view from 10/4.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 10/8 at 10:15 & 2: Impressionist, Modern, and Contemporary Paintings, Drawings, and Sculpture. On view from 10/2. 10/11 at 2: Vienna Secessionist Works of Art. On view from 9/28. 10/14 at 10:15 & 2, 10/15 at 10:15: Sotheby's Arcade Auctions: English Furniture and Silver. On view from 10/9.

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City Center, 131 W. 55th St. (246-8989)

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

CONCERTS

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Wednesday, October 8

NEW YORK PHILHARMONIC, Luciano Berio conductor; duo-pianists Katia and Marielle LaBeque, violist Aldo Bennici. Berio's *Voci* (N.Y. premiere) and Concerto for Two Pianos and Orchestra; Haydn's Symphony No. 90. Avery Fisher Hall at 8. $7.50–$35.

MUSICA SACRA CHORUS AND ORCHESTRA, Richard Westenburg conductor; Charles Bressler, William Sharp, Ann Monoyios, Mary Ann Hart, Mukund Marathe, Bruce Kramer. Bach's *St. John Passion.* Basically Bach festival, at Central Presbyterian Church, Park Ave. at 64th St. (873-9546), at 7:30. $15.

D'ANNA FORTUNATO, mezzo-soprano/**DAVID DEVEAU,** pianist. "Homage to Franz Liszt." Works by Rossini, Liszt, Schumann, Liszt-Schumann, Liszt-Schubert, Liszt-Rossini. Merkin Concert Hall at 8. $10.

THE ARDEN TRIO—Pianist Thomas Schmidt, violinist Suzanne Ornstein, cellist Clay Ruede. A concert-lecture. Beethoven's Piano Trio Op. 1, No. 1; Schwartz's Trio (N.Y. premiere); Saint-Saens's Trio in e, Op. 92. 92nd Street Y at 8. $7.50–$10.

CONSORTIUM MUSICUM OF PENNSYLVANIA—Flutist Beth Bullard, violinist Norman Nunamaker, harpsichordist Bruce Gustafson. Music by C.P.E. Bach, Lully, Rameau, J.S. Bach (attributed), on original instruments. Church of the Good Shepherd, 240 E. 31st St., at 8. $10.

JANAEL SUGARS, soprano. St. Bartholomew's Church, Park Ave. at 50th St., at 12:10. Free.

LISA LA CROSS, flutist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

KEVIN HOSTEN, pianist. Lincoln Center Library at 4. Free.

RUTH ANN LIEF, cellist/**FRANK MARTORI,** pianist. Music by Bach, Beethoven, Brahms. Lehman College Center, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8247), at 12:30. Free.

CLARK TERRY—Opening program in Jazz Masters series. Limited seating, in the Jamaica Arts Center, 161-04 Jamaica Ave., Jamaica, Queens (718-658-7400), at 7:30. $12.

Thursday, October 9

NEW YORK PHILHARMONIC—See 10/8.

IDIL BIRET, pianist. "The Legacy of Franz Liszt." *St. Francis of Assissi Preaching to the Birds*; *St. Francis of Paola Walking on the Waters*; *Venezia e Napoli*; Symphony No. 5 (Liszt-Beethoven); *Niobe Fantasy* (Liszt-Pacini). Alice Tully Hall at 8. $10–$14.

PETER COREY, guitarist. Works of Weiss, Turina, Corey (U.S. premiere), Walton, Ubieta. Merkin Concert Hall at 8. $10.

MARK RUCKER, baritone/**JUDY DELANEY,** pianist. Music of Leoncavallo, Mendelssohn, Faure, Brahms, Verdi, and spirituals. Trinity Church, Broadway and Wall St., at 1. Free.

MOZART AT NOON—Lincoln Center Library at noon. Free.

BARGEMUSIC—Harpist Nancy Allen, violinist-violist Ik-Hwan Bae; flutist Carol Wincenc. Works by D. Scarlatti, Faure, Saint-Saens, Debussy, Spohr. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $12.

Friday, October 10

NEW YORK PHILHARMONIC—See 10/8. Today at 2.

A-HA—Radio City Music Hall at 8. $18.50.

THE BRITISH INVASION—Gerry & The Pacemakers, Freddie & The Dreamers, The Searchers, Chad & Jeremy, The Mindbenders. Madison Square Garden Felt Forum at 8. $15, $20.

ROBERT GOLDSAND, pianist. Music by Liszt, including the B-minor Sonata. Alice Tully Hall at 8. $12.50, $15.

JUILLIARD ORCHESTRA, Sixten Ehrling conductor; pianist David Bar-Illan. Strauss's *Don Juan*; Kodaly's *The Peacock*; Beethoven's Piano Concerto No. 5, "Emperor." Avery Fisher Hall at 8. Free, if available, at the box office.

MANHATTAN SYMPHONY ORCHESTRA, Sidney Harth conductor; violinist Josiah Steiner. Dvorak's "Carnival" Overture; Glazunov's Violin Concerto in a; Rachmaninoff's Symphony No. 2. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

BERNARD YANNOTTA, clarinetist/**ELENA BARERE,** violinist/**BEVERLY LAURIDSEN,** cellist/**JULIE LUSTMAN,** pianist. Works by Brahms, Ravel, Spinoza (world premiere), Bartok. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

COMPOSERS IN RED SNEAKERS, with the Muir Quartet. Music by Aldridge, Weiss, Zeltsman, Stowens, and guest composers Martino, McKinley (world premiere). Symphony Space at 8. $6 (free, if you wear red sneakers).

BLUES & ROOTS—John Jackson, Djimo Kouyate, Seleshe Damessae. "African Heritage." Washington Square Church, 135 W. 4th St. (362-3366), at 8. $10.

ASSEMBLAGE—John Shaw's 13-piece big band. Jazz Center of New York, 380 Lafayette St. (505-5660), at 9 and 10:30. $8.

CRAIG HARRIS, trombonist, with Pheeroan Aklaff, Don Byron, Baikida Carroll, Anthony Cox. Jazz concert. Cooper Union, Third Ave. at 7th St. (254-6300), at 8. Free.

NANCY TEMPLE, vocalist. Lincoln Center Library at 4. Free.

NEW YORK FLUTE CHOIR, Sue Ann Kahn director. Music by Corelli, Adams (premiere), Mendelssohn, others. Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. $4.

JAZZ AT NOON—Guest is Doc Cheatham, trumpeter. Lunch-hour open jam session. Cafe 43, 147 W. 43rd St. (869-4200), at 12. $4.

I GIULLARI DI PIAZZA—Traditional Italian folk music and dance. Lehman College Center, Bedford Park Blvd. West and Goulden Ave. (960-8833), at 8. $5.

Saturday, October 11

NEW YORK PHILHARMONIC—See 10/8.

JUILLIARD STRING QUARTET, with violoncellist Bernard Greenhouse. Mozart's Quartet in D, K. 575; Beethoven's Quartet Op. 131; Schubert's Quintet in C, D. 956, Op. 163. Alice Tully Hall at 3. $15.

BOSTON MUSEUM TRIO—Basically Bach festival. Works by Monteverdi, Scarlatti, Tartini, Leclair, Marais, Rameau. Central Presbyterian Church, Park Ave. and 64th St. (873-9546), at 7:30. $15.

ALEXIS WEISSENBERG, pianist. Works by Bach, Schumann, Liszt. 92nd Street Y at 8. $12.50–$17.50.

JOSEPH VILLA, pianist. "The Legacy of Franz Liszt." Works and transcriptions by Liszt, including the *Transcendental Etudes* Nos. 11 and 8. Alice Tully Hall at 8. $10–$14.

A-HA—See 10/10.

ALL-STAR TRIBUTE TO TITO PUENTE—Celia Cruz, Art Blakey, Ray Barretto, Paquito D'Rivera, Dave Valentin, Noel Pointer, Tito Puente and his orchestra, Ballet Hispanico. Apollo Theater, 253 W. 125th St. (749-5838), at 8. $15–$50.

SHADES OF HARLEM—Ty Stephens, Branice McKenizie, Jeree Palmer, the Harlem Renaissance Ladies, the Renaissance Dancers in a cabaret musical revue about "Harlem in its heyday." Symphony Space at 8. $15.

SIMON SHAHEEN AND THE NEAR EAST ENSEMBLE—Arab music. Washington Square Church, 135 W. 4th St. (362-3366), at 8. $12.

HOWARD JOHNSON/ERICA LINDSAY QUINTET—Jazz Center of New York, 380 Lafayette St. (505-5660), at 9 and 10:30. $10.

MARA WORTH, soprano. "Soprano on the Stateside." Works by Bernstein, Baksa, Ives, Barab, Calusdian, others. Nicholas Roerich Museum, 319 W. 107th St., at 8. Free.

EXPRESSIONS '86—"African Traditions in Urban Areas." Music and dance by La Troupe Makandal, Forces of Nature, La Cofradia, the Re-Birth Jazz Band. Aaron Davis Hall, CCNY, 134th St. and Convent Ave. (307-7420), at 8. $12; in advance, $10.

EAST END PLAYERS—Composer-guitarist Robert Shaugnessy, violist Christopher Shaugnessy, flutist Andrew Bolotowsky. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free with house admission, 50 cents.

BROOKLYN PHILHARMONIC ORCHESTRA, Lukas Foss conductor; pianist Agustin Anievas. Bernstein's *On the Waterfront*: Symphonic Suite; Copland's *Lincoln Portrait* and *Fanfare for the Common Man*; Gershwin's *Rhapsody in Blue* (original version); Foss's *Griffelkin* Suite. Brooklyn Center, Brooklyn College Whitman Hall, near Flatbush and Nostrand Aves. (718-434-2222), at 8. $10–$20.

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Sunday, October 12

NEW SOUNDS—Guitarist Dan Ar Bras, pianist Richard Pierce Milner, Tom McVeety, on electric cello with delay. Works by McVeety, others. Host is John Schaefer. Merkin Concert Hall at 2. $10.

JOSE CARRERAS, tenor, with members of the Metropolitan Opera Orchestra conducted by Jesus Lopez-Cobos. Works by Granados, Serrano, Guerrero, Chueca, Gimeniz, others. Avery Fisher Hall at 5. $11–$25.

ALEC CHIEN, pianist. Winner of the Utah Symphony–Gina Bachauer Competition award. Works of Albeniz, Beethoven, Liszt, Schubert, Stravinsky. Alice Tully Hall at 3. $6–$10.

SCHUBERT SOCIETY OF NEW YORK—Works by Schubert, Haydn, Mozart. Cathedral of St. John the Divine, 112th St. and Amsterdam Ave. (662-2133), at 3:30. Free.

ALL-NITE SOUL—Marathon jazz concert, dedicated to the late pianist Teddy Wilson and hosted by trumpeters Roy Eldridge and Buck Clayton; many performers and big and small groups participating. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), from 5 p.m. to 5 a.m. Mon. Donation, $10.

VIENNA 1910: THE OTHER MUSICAL AVANT-GARDE—Violinist Artemis Theodos Thomas, baritone Richard Lalli, pianist William Brown. Music by Berg, Bittner, Walter, Webern, Suk, Novak, Schreker. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

STELLAR CONSORT—"Sing We and Chant It": secular Elizabethan madrigals, lute songs, and instrumental works by Dowland, Morley, Peerson, others. St. Ignatius's Church, West End Ave. and 87th St., at 4. $5.

HABANA ANTOLOGIA MUSICAL—Classical, popular, and Cuban-zarzuela music. Repertorio Espanol, 138 E. 27th St. (889-2850), at 3. $16, $18.

JAMES R. LAWSON, carillonneur. Columbus Day recital; music by Albeniz, Granados, Falla, Mompou, Corelli, Puccini, other Spanish and Italian composers. Riverside Church, the Drive at 122nd St., at 3. Free.

STEVEN ANTONELLI/JULES BAPTISTE/WHARTON TIERS—New music by each of the composers, the sound "routed through" sound sculptures by Jack Weisberg. La Galleria Second Classe, 6 E. 1st St. (505-2476), at 4. Donation.

DAVID ABBOTT, pianist. Nicholas Roerich Museum, 319 W. 107th St. (864-7752), at 3. Free.

EXPRESSIONS '86—"The Tradition Lives On!" Afro-Caribbean traditional music and dance. Spirit Ensemble, Orlando Puntilla Rios y Nueva Generacion, Roots of Brasil, Dinizulu and His Drummers and Dancers. Aaron Davis Hall, CCNY, 134th St. and Convent Ave. (307-7420), at 6. $12; in advance, $10.

FIRST AVENUE, an electro-acoustic improvisational ensemble, with guest artists Stephanie Gelphan on viola and DX7 synthesizer and Mieczystaw Litwinsky, vocalist and hurdy-gurdy player. University of the Streets, 130 E. 7th St. (954-8300), at 3. $6.

BARGEMUSIC—See 10/9. Today at 4.

"AFRERICA," a work in progress by Vernon Reid, about the African experience in America, with actors, dancers, and singers, and a live band, the composer directing. Celebrate Brooklyn, Prospect Park Picnic House, P.P.W. and 5th St. (718-788-0055), at 3. $5.

APOLLO MUSES—Soprano, harpsichordist, and Baroque instruments, in "The Colonies: Conceptions and Misconceptions," a program about Colonial music in America. Brooklyn Museum Sculpture Garden, 200 Eastern Pkwy., at 1:30. Free, with museum admission.

BWIA—Indian-Caribbean music. Queens College Colden Center, L.I.E. and Kissena Blvd., Flushing (718-793-8080), at 8:30. $10–$50.

Monday, October 13

BANDA DELL' AERONAUTICA MILITAIRE ITALIANA, Prof. Giuseppe Santurbano conducting. U.S. Air Force and Italian Air Force marches; also symphonic arrangements of operas by Verdi, Bellini, Rossini, and music by Gershwin. Alice Tully Hall at 8. $10.

Tuesday, October 14

NEW YORK PHILHARMONIC—See 10/8. Tonight at 7:30.

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MUSIC & DANCE

BASICALLY BACH—"Baroque Instruments and Modern Ears: How Do They Mix?" Richard Westenburg and a chamber ensemble of Mannes instrumentalists perform, as well as discuss the subject. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. $5.

KAY SWIFT, composer, with singer Julie Wilson, pianist Steve Ross, mezzo-soprano Joan Morris, pianist William Bolcom, vocalists Bobbi Baird, Louise Carlyle, Kim Fairchild, Bill Zeffiro, plus dancers and an orchestra conducted by Michael Charry. Music by Kay Swift, including two world premieres. Merkin Concert Hall at 8. $15.

ANDRES RIERA GOMILA/MARIA JOSE VIDAL MANZANO, pianists. Spanish Institute, 684 Park Ave. at 68th St. (628-0420)), at 6. Free.

CAMPHILL VILLAGE BENEFIT CONCERT—Alice Tully Hall at 8.

WILLIAM ALBRIGHT, organist, with narrator to be announced. Works by Kuhnau, Liszt, Albright. Trinity Church, Broadway at Wall St., at 12:45. Free.

VALERIE QUINLAN, violinist/**YOUNG JA AHN,** pianist. Music by Bloch. Also a dance program by Flower Hujer and Dancers (see Dance, below). Lincoln Center Library at 4 (also 10/15). Free.

COMMUNITY JAM—Political rock, with open jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/18/87. Tickets, $15–$90. 10/6 at 8: Puccini's *Manon Lescaut,* Rudel conducting; Mitchell, Mauro, Schexnayder, Tajo. 10/7 at 8: Verdi's *Aida*, Santi conducting; Arroyo, Bumbry, Giacomini, Nucci, Giaiotti, Zanazzo. 10/8 at 7: Wagner's *Die Walkure,* Levine conducting; Altmeyer, Meier, Fassbaender, Jenkins, McIntyre, Haugland. 10/9 at 7:30: Mozart's *Le Nozze di Figaro,* Levine conducting; Soderstrom, Battle, von Stade, van Dam, Thomas Hampson (debut), Di Franco, Ugo Benelli (debut), Montarsolo, Hong, Velis, Courtney. 10/10 at 8: Puccini's *Madama Butterfly*, Santi conductor; Scotto, Catania, Moldoveanu, Clark. 10/11 at 2: Verdi's *Aida*, Santi conducting; Arroyo, Bumbry, Giacomini, Nucci, Giaiotti, Zanazzo. 10/11 at 8: Puccini's *Manon Lescaut*, Rudel conducting; Mitchell, Mauro, Schexnayder, Tajo. 10/13 at 7: Wagner's *Die Walkure*, Levine conducting; Behrens, Meier, Dunn, Hofmann, McIntyre, Siegfried Vogel (debut). 10/14 at 8: Puccini's *Madama Butterfly,* Santi conducting; Scotto, Catania, Moldoveanu, Clark.

New York City Opera

NEW YORK STATE THEATER—Through 11/16. Note: all operas in foreign languages have supertitles. Tickets, $7–$30. 10/7 at 8: Massenet's *Werther,* Comissiona conducting; Woods, Marsee, Garrison, Parker. 10/8 at 8: *X (The Life and Times of Malcolm X),* Keene conducting; Baskerville, Simpson, Holt, Young, Doss; in English. 10/9 at 8: Boito's *Mefistofele,* Keene conducting; Christos, Cusack, Cheek, Grayson. 10/10 at 8: Verdi's *La Traviata*, Neil Varon conducting (debut); Huffstodt, Thomsen, Stone. 10/11 at 2: Bellini's *Norma,* Pallo conducting; Davis, Lerner, Theyard, Dworchak. 10/11 at 8: Massenet's *Cendrillon*, Bernardi conducting; Esham, Mills, Lucille Beer (debut), Shaulis, Parker. 10/12 at 1: Massenet's *Don Quichotte*, Bernardi conducting; Marsee, Dworchak, Opalach. 10/12, evening: no performance. 10/14 at 8: Davis's *X (The Life and Times of Malcolm X)*, Keene conducting; Baskerville, Simpson, Holt, Young, Doss; in English. 10/15 at 8: Massenet's *Cendrillon,* Bernardi conducting; Esham, Mills, Beer, Shaulis, Parker. 8/16: no performance.

Other

LE JONGLEUR DE NOTRE DAME, by Massenet. Bel Canto Opera staged performances. Marymount Manhattan Theater, 221 E. 71st St., 10/10, 11 at 8. Also at St. Bartholomew's Church, Park Ave. and 50th St., 10/17 at 8, 10/18 at 4. $15.

AMATO OPERA—Mozart's *Don Giovanni*. 10/11 at 7:30; 10/12 at 2:30. 10/25–11/23: Bizet's *Carmen*; 10/25, 31, 11/1, 8, 14, 15, 21, 22 at 7:30; 10/26, 11/9, 23 at 2:30. 319 Bowery at 2nd St. (228-8200). $10.

LIGHT OPERA OF MANHATTAN—Through 11/2: Friml's *The Vagabond King.* Cherry Lane Theater, 38 Commerce St., west of Seventh Ave. (989-2020). Wed. at 2 and 8; Thurs. and Fri. at 8; Sat. at 3:30 and 8; Sun. at 3:30. $17.50 Wed. Thurs.; $20 Fri.–Sun.

LUISA FERNANDA—A zarzuela by Torroba. Repertorio Espanol, 138 E. 27th St. (889-2850). 10/11 at 8; 10/19 at 3. $16, $18.

OPERATIC CONCERT—Circle Opera Theatre, in highlights from *Faust* and *Tosca.* Trinity School Chapel, 101 W. 91st St. 10/11 at 8. $6.

DANCE

Feld Ballet

JOYCE THEATER—10/7–26. Tickets, $25. First week's programs: 10/7 at 8, 10/8 at 7: *Harbinger; Echo* (N.Y. premiere), with guest artist Karen Kain; *Adieu; The Jig Is Up* (with guest artist Christine Sarry). 10/9 at 8: *The Grand Canon, Echo, Theatre, Straw Hearts.* 10/10 at 8: *Harbinger, Echo, Adieu, Straw Hearts.* 10/11 at 8: *The Grand Canon, Medium: Rare, Theatre, Skara Brae* (world premiere; set to traditional Irish, Scottish, and Breton music). 10/12 at 2: *Straw Hearts, Theatre, The Jig Is Up.* 10/12 at 7:30: *Harbinger, Echo, Over the Pavement, Skara Brae.* 10/14 at 8: *Harbinger, Medium: Rare, Adieu, Bent Planes* (world premiere; music by Steve Reich. 10/15 at 8: *Bent Planes, Echo, Adieu, The Jig Is Up.*

Merce Cunningham Dance Company

BROOKLYN ACADEMY OF MUSIC—10/7–12. Opening program of "Next Wave": The American premiere of "Roaratorio," a collaborative work by Merce Cunningham and John Cage, subtitled "An Irish Circus on Finnegans Wake" and set to passages read from Joyce's work, a five-piece Irish band, and taped sounds. Also on the program: Cunningham's "Inlets 2." 10/7 at 7; 10/8, 9 at 8: $10–$22. 10/10, 11 at 8; 10/12 at 2: $12–$25. 718-636-4100.

Riverside Dance Festival

THEATER OF THE RIVERSIDE CHURCH—10/8, 10 at 8; 10/12 at 2: **Choreo Showcase II,** works by Christopher Gillis, Ruth Mayer, Marcus Galante . . . 10/9, 11, 12 at 8: **Charles-Mathieu Dance,** from Montreal, in "Citadel," the latest work by Charles-Mathieu Brunelle, in collaboration with composer Philippe Tisseyre, writer Alice Ronfard, and artistic associate Marie Brodeur. Riverside Drive at 120th St. (864-2929). $7.50.

Other

BLACK DANCE OF AMERICA—10/10 at 8: Dance Theatre of Harlem Workshop and Forces of Nature Dance Co. 10/11 at 8: the International Afrikan-American Ballet and the Bernice Johnson Dance Co. 10/12 at 4: Mafata Dance Co. and Alfred Gallman's Newark Dance Theatre. Thelma Hill Performing Arts Center, Klitgord Auditorium, 300 Jay St., Brooklyn (718-875-9710). $8.

EAST-WEST BALLET COMPANY—John Bowne High School Auditorium, 63-25 Main St., Flushing (718-359-1703). 10/11 at 8. $10.

FIELDWORK—Seven members of the group in their own pieces: Maxine Lindig, Melanie Slater, Wendy Lasica, Pam Hoffman, Cherylyn Lavagnino, Ann Sullivan, Steve Gross. The Field at Pineapple, Houston St. between Broadway and Mercer St. (966-3717). 10/10 at 9; 10/11, 12 at 8. $7.

FLOWER HUJER AND DANCERS—"Royal Nocturne," a modern ballet to music by Prokofiev. Also Valerie Quinlan, violinist, and Young Ja Ahn, pianist, performing music by Bloch. Lincoln Center Library, 10/14, 15 at 4. Free.

KINEMATIC—The world premiere of "The Snow Queen," a collaboration of dancer-chorographer Thom Fogarty, singer-actor Carlos Arevelo, and lighting designer Stan Pressner. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 10/9, 10, 11 at 8; 10/12 at 3. $7.

MARK DENDY AND COMPANY—Programs include three world premieres. P.S. 122, 150 First Ave. at 9th St. (477-5288). 10/10, 11, 12 at 9. $7.

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- How to raise all the CAPITAL you need.

Let me show you how to become a Millionaire and, how to live the **"Life of the Rich and Famous"**. You will be able to enjoy a complete and different life style with your family and friends.

"From Debts to Riches, The Poor Man's Road to Wealth", will show you, how to get out of debt without jeopardizing your present life style, how to improve your income and even how to take your money and turn it into millions. You will learn to make as much money as you want and pay very little taxes. Most importantly it will show you the well kept secret techniques, many people are using, to become the millionaires of today, and how you too can become a part of that group.

To accomplish all of the things contained in "From Debts to Riches, The Poor Man's Road to Wealth", **there are some things that you DON'T NEED."**

- You don't need to be a genius
- You don't need to have an education
- You don't need to sell anything
- You don't need to visit anyone
- And you don't need to even move out of home.

All you need is **YOU.** And the DESIRE to change your life for the better once and for all.

First and foremost, if you are presently in debt and you feel that the bills are about to ruin your life, and that between the calls, the letters and the credit agencies, you are going to lose your mind. RELAX!. **You** are still in control of your destiny. That's right! The first step is to get PERMANENT Debt Relief once and for all, by following the simple legal method explained in my book.

Debt Relief in Less than 2 Hours. This method is very legal and respectable. It is not stigmatizing bankruptcy; it does not ruin your credit and much less your life, your reputation will not be affected and not even your family or friends will know. **It will stop your creditors in their tracks!** And they won't be able to call or visit you, garnish your wages, seize your car, or take your property away from you.

You will learn how to settle your debts (if you so desire) for 5 cents on the dollar and how to wipe them out all together. No more Bills, no more Bill Collectors, no more letters and no more telegrams.

"From Debts To Riches the Poor Man's Road To Wealth" will show you, **How to establish AAA credit in 60 days or less.** Your credit is extremely important because your success will hinge upon it. You will read about the guarded secrets of how Credit Agencies rate your credit, how the Credit System Works. You will be able to control your credit status on a permanent basis and you will be able to add to your credit report any information, if you so wish, regardless of your employment history, or salary and that is just the beginning!

You can have all the credit cards you want:. You will learn how to PASS any Credit Investigation by any Bank or Financial Institution, you will learn how to OBTAIN the credit card of your choice such as VISA, Master Card, American Express, Discover, Diners Club, just to name a few, PLUS any furniture you want for your home FREE.

Move into a $250,000.00 or more without paying a dime. "From Debts to Riches, The Poor Man's Road To Wealth" will show you, how to get that car of your dreams, brand new, every year (like a Mercedes Benz, Cadillac, BMW or any other luxury car) ABSOLUTELY FREE.

You will learn how to travel around the world for several months or even several years, enjoying yourself for practically no money. Your expense will be merely a few cents in postage stamps. All you have to do is follow the simple instructions.

One thing that you have to understand at this point is that this is not an offer for you buy a more expensive program and although this program is well worth a few hundred dollars, we are offering it to you for only $19.98. You will not receive, another offer from us. You will receive "From Debts To Riches, The Poor Man's Road To Wealth" in its entirety, from us. No if ands or buts.

In the publication you will learn these exciting things, **never before revealed in any publication.**

- How to raise all the capital you need
- How banks determine your credit rating
- How to get a college degree from an **accredited** school without going to college or taking correspondence courses
- How to clear your credit report from any derogatory information.
- A large valuable list of lending institutions ready to give you a line of credit without even checking your credit history.
- How to use your credit cards, once you get them to invest and increase your wealth.

. . .Plus much more!

How to raise $100,000.00 just on your signature. Yes, YOU can borrow that much and no one will bother you, with either paying the interest and or the loan. Loans and grants to start or expand your business. Did you know that you can get up to $150,000.00 (business risk loan) without repaying the money? This and more secrets are available in "From Debts To Riches, The Poor Man's Road to Wealth" **Pick up your pen and order now. What if you don't like it? Send it back and you will receive a $19.98 refund.** This book is guaranteed to change your life!.

The techniques and methods that you will learn, will make all the difference in the world. You will no longer be at the mercy of your Boss, Some Bank, Financial Institution and or any Credit Agency trying to tell you how you should run your life. **You will take command.** You will even be able to take a bankruptcy off your credit report. No one will be able to stop your growth. No one will be able to capitalize on your past bad fortune. You will be on your way to wealth and happiness.

You will be able to use the system any way you want to your own advantage. **You will be in the driver's seat.** You will be able to get out of the 9 to 5 rat race, regardless of your sex, creed, color, age or origin. If you can read and understand English you will be in command, once you get the material.

With this information and knowledge, you will be able to achieve financial security in a very short time. Don't delay. Don't let this opportunity slip by. Take full charge now. Do something about your future today!

Remember, "When you don't have money, decisions are made for you, when you have the money, you make the decisions." The secrets in this book are used by thousands of wealthy people, the same people that have the exotic cars, boats, airplanes and other people who work for them. They have the best homes, enjoy the best private clubs and beach resorts and live the **"Life of the Rich and Famous".**

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St., 925-6166. Casual. International. Spcls: half roasted chicken, rabbit with porcini & zucchini, fresh L.I. duck with pears & zinfandel. Res. sug. L daily noon-5. D Sun.-Thurs. 5-1 a.m., Fri.-Sat. to 2 a.m. Also **428 Amsterdam Ave., bet. 80th-81st Sts.,** 874-1377. **(I-M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

ARNOLD'S TURTLE NATURAL CAFE & GRILL—210 Spring St., at 6th Ave., 431-0414. Casual. Vegetarian/fish. Spcls: vegetarian lasagne, blackened tuna, desserts sweetened with honey. Res. sug. L Mon.-Fri. 11:30-5. Br Sat.-Sun. 11:30-5. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Private parties for 30. **(M)** **AE, MC, V.**

BON TEMPS ROULER—59 Reade St., at Broadway, 513-1333. Casual. Cajun/Creole. Spcls: grilled redfish with love sauce, barbecued shrimp, voodoo stew. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-midnight. Closed Sun. **(M)** **AE.**

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: breast of duck with ginger cassis sauce, lobster neptune. L Tues.-Fri. noon-3:30. Br. Sat.-Sun. noon-3:30. D Sun.-Thurs. 6-11, Fri.-Sat. to midnight. **(M)** **AE, CB, DC.**

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. & Sun. noon-midnight. **(M)** **AE, DC, MC, V.**

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannoli. Open daily 7:30 a.m.-midnight. **(I)** **No credit cards.**

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken a la Washington. B Mon.-Fri. 7:30-10. L Mon.-Fri. 11:30-4. D Mon.-Fri. 5-9:30. Closed Sat.-Sun. **(M)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman/Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. L & D Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: scallop ravioli with leek & fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. 11:30-8:30. Ent. Parking avail. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** **No credit cards.**

IL CORTILE—125 Mulberry St., bet. Hester & Canal Sts., 226-6060. Casual. Italian. Spcls: tortigilioni in bella vista, alge ricci di mare e conchiglie. Res. sug. Open Sun.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m. **(M)** **AE, CB, DC, MC, V.**

LOTUS BLOSSOM—319 Greenwich St., bet. Reade & Duane Sts., 219-0005. Casual. Cantonese/Szechuan. Spcls: orange beef, Cantonese lobster, crispy milk crepes. Res. sug. L Mon.-Fri. 11:30-3. D daily 3-11. Private parties for 150. **(I)** **AE, CB, DC.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

OMEN—113 Thompson St., 925-8923. Casual. Provincial Japanese. Spcls: seafood, sashimi, tempure, suppon-softshell-turtle, pasta of the house. Res. nec. D Tues.-Sun. 5:30-11:30. Br Sat.-Sun. 11:30-4:30. Closed Mon. **(M)** **AE.**

ONE HUDSON CAFE—1 Hudson St., 608-5835. Dress opt. French. Spcls: fresh fish, duck steak with redcurrent and juniper berry sauce, pecan tart. Res. sug. L Mon.-Fri. noon-3. Light menu Mon.-Fri. 3-6. D Tues.-Sat. 6-11:30. Ent. Tues.-Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RUGGERO'S—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** **AE, MC, V.**

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.-Sat. noon-11 p.m., Sun to 10. Also **2444 Broadway, bet. 90th-91st Sts.,** 787-1110. **(I)** **AE.**

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight., Fri. to 1, Sat. 1-1, Sun. 1-11. Private room for banquets. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

TAORMINA—145 & 147 Mulberry St., bet. Hester & Grand Sts., 219-1007. Casual. Italian. Spcls: bronzino, pappardella, penne alla Taormina, rack of lamb, veal capriciosa. Res. sug. L daily noon-3. D Sun.-Thurs. 4-11:30, Fri.-Sat. to 1 a.m. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat & vegetarian chili, frozen margaritas. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** **AE, MC, V.**

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E).** **Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.-Fri. noon-4. D Sun.-Thurs. 4-10, Fri.-Sat. to 11. Private parties 25-150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St., 206-1830. Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6-midnight. Br Sat.-Sun. noon-3:30. **(M)** **AE, MC, V.**

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish/Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. **(I)** **AE, DC, MC, V.**

CARAMBA II—684 Broadway, at Third St., 420-9817. Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon-4. D daily 4-midnight. **(I)** **AE, CB, DC, MC, V.**

DURANGO—105 E. 9th St., 674-6030. Casual. Mexican/California style. Spcls: snapper Acapulco, rellenos del mar, bisteck picado. Res. sug. L daily noon-4. D Sun.-Thurs. 4-11:30, Fri.-Sat. to midnight. **AE, CB, DC.**

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. **(M)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: roast quail salad with marinated mushrooms, red potatoes & sherry vinegar-walnut oil dressing, grilled tuna with confit tomato & lemon basil pasta, warm raspberry gratin with Grand Marnier butter. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 6-11, Fri. to 11:30, Sat. 5:30-11:30, Sun. 5-10. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY—305 Sixth Ave., bet. Carmine & W. 3rd Sts., 807-0005. Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.-Sat. 6-11:30, Sun. 5-10. Private parties for 35-40. **(M)** **AE, CB, DC, MC, V.**

KNICKERBOCKER—33 University Pl., 228-8490. Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 4:30-11:30. S daily 11:30-3 a.m. Ent. Mon.-Sat. from 9:30. **(M)** **AE, DC, MC, V.**

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American/nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6-11:30. S 11:30-2 a.m. Br Sat.-Sun. noon-4. Ent. nightly. **(M)** **AE, DC, MC, V.**

LAS VENTANAS—330 Bleecker St., at Christopher St.,924-4249. Casual. Mexican. Spcls: fresh fruit, margaritas, beef, chicken, or vegetable fajitas, chimichangas, vegetarian selections. D Sun.-Thurs. 4-11:30, Fri.-Sat. 4-1 a.m. Br Sat.-Sun. noon-4. **(I)** **AE, CB, DC, MC, V.**

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian/American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon-midnight daily. **(I-M)** **AE, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Casual. American. Spcls: prime sirloin, lamb & veal chops, fresh fish, pasta. Res. sug. Br Sat.-Sun 11-4. D daily 5-midnight. 2 hrs. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

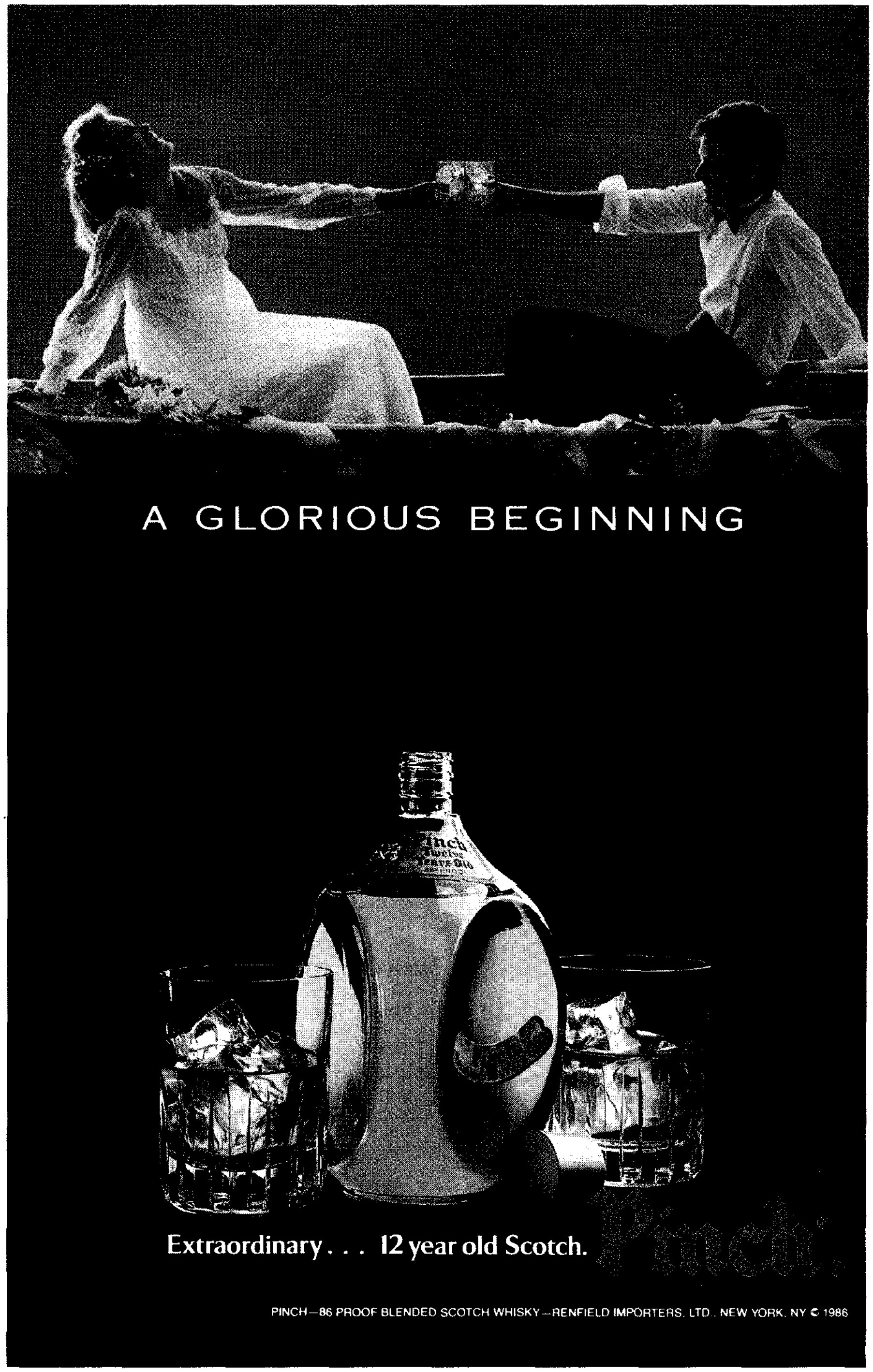
SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Private parties. **(M)** **AE, DC.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** **AE, CB, DC, MC, V.**

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

ZINNO—126 W. 13th St., 924-5182. Casual. Italian. Spcls: chicken contadina, veal chop Milanese, linguine frutti di mare. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5:30-11:15, Fri.-Sat. to 11:45, Sun. 5:30-10. Music nightly. **(M)** **AE, V.**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THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D daily 5–11. Br Sun. noon–4. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

CASA MIA—225 E. 24th St., 679-5606. Casual. Northern Italian. Spcls: veal Sorrentino, chicken & veal alla crema, spaghetti carbonara. Res. sug. L Tues.–Fri. noon–3. D Tues.–Sun. 5–11. Private parties for 60. Closed Mon. **(M)** **AE.**

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.–Sat. 5–11. Closed Sun. **(I-M)** **AE.**

EAST THE TOWN OF TASTE—366 Third Ave., at 27th St., 889-2326. Casual. Japanese. Spcls: sushi, teriyaki, gourmet combination box. Res. sug. L Mon.–Fri. noon–2:30, Sat. to 3. D daily 5–midnight. Private parties for 8–10. **(M)** **AE, CB, DC, MC, V.**

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to 12:30. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY EAST—386 Third Ave., bet. 27th & 28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, MC, V.**

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish/Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.–midnight. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.–Fri. noon–2:30. D daily 6–11. **(M)** **AE, DC, MC, V.**

MINDY'S—212 E. 42nd St., in the New York Helmsley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 5–10:30. S 10:30–midnight. Light entrées served between meals. Ent. **(M)** **AE, CB, DC, MC, V.**

NICOLA PAONE—207 E. 34th St., 889-3239. Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(E)** **AE, CB, DC.**

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30–9:30. Closed Sat. & Sun. **(M)** **AE, CB, DC, MC, V.**

PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso buco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RASCALS—12 E. 22nd St., 420-1777. Casual. American. Spcls: tortellini Romano, Rascals steak sandwich, beer batter shrimp. L Mon.–Fri. 11:30–4:45. Br Sat.–Sun. 11:30–4:45. D daily 4:45–1 a.m. S daily 1 a.m.–2:30 a.m. **(M)** **AE, MC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts.,982-9030. Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasta. Res. sug. L Mon–Fri. noon–3. Br Sat.–Sun. noon–4. D Mon.–Thurs. 3–11, Fri. 3–12:30, Sat. 4–12:30, Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

TIEN FU—180 Third Ave., bet. 16th–17th Sts., 505-2000. Casual. Mandarin/Szechuan/Hunan. Spcls: stuffed eggplant, rainbow shrimp, whsi spareribs. Res. sug. L daily 11:30–3. D Sun.–Thurs. 3–11, Fri.–Sat. to midnight. **(I-M)** **AE, DC, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle/Continental. Spcls: sauteed snapper filet rubbed with black pepper, thyme, and garlic; pan-fried Long Island duckling with plums and apricots, filet of beef with goose liver, chocolate truffle cake, 10/15–11/29, wild game festival. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–11. Pre-theater D 5:30–7:30. Ent. 5:30–1. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tues.–Fri. noon–3. D Tues.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Closed Sun.–Mon. **(M)** **AE, MC, V.**

CADILLAC BAR—15 W. 21st St., 645-7220. Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Sun.–Thurs. 11:30 a.m.–2 a.m., Fri.–Sat. to 4 a.m. Buffet Br Sat.–Sun. 11:30–3. Private parties for 250. **(I-M)** **AE, DC, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level, 967-6029. Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L & D Mon.–Fri. 11–9, Sat.–Sun. to 8. **(I)** **AE.**

CHINA VILLAGE—244-5575. Casual. Hunan/Szechuan/Cantonese. Spcls: Peking duck, orange flavor beef, sea scallops with garlic & chili sauce. Res. sug. Open daily 11 a.m.–11 p.m. Private parties for 85. **(I)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45–3:30. D Mon.–Sat. 3:30–9. Complete L & D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

890 CAFE—890 Broadway, bet. 19th–20th Sts., 260-4882. Casual. American/international. Spcls: carpaccio, tagliolini with grilled vegetables, penne alla vodka, soft shell crab sandwich. B Mon.–Fri. 8–noon. L Mon.–Sat. noon–5:30. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** **AE, MC, V.**

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M)** **AE, DC, MC, V.**

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. L daily noon–5. D daily 5–midnight. Private parties for 40. Ent. Tues.–Sat. from 8:30. **(M)** **AE, CB, DC, MC, V.**

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: chilled chicken quenelles with vinaigrette & carrot puree, seafood raviolettes, whole fillet of brook trout blackened with a blackbean sauce. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–4. D daily 5–11:30. Private parties for 50–75. **(M)** **AE, CB, DC, MC, V.**

LA COLONNA—17 W. 19th St., 206-8660. Casual. Northern Italian. Spcls: vitello Colonna, gnocchi with gorgonzola, risotto pescatore. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–midnight. **(M)** **AE, DC, MC, V.**

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11–4:30. D daily 4:30–10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** **AE, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

TWENTY:TWENTY—20 W. 20th St. 627-1444. Casual. Regional American. Spcls: Delaware crabcakes, baked devilled lobster, duck and sausage etouffee. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m., Sun. 5–11. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

WORLD YACHT CRUISES —Riveranda, Empress of New York, Duchess of New York, and Princess of New York—Pier 62, W. 23rd St. & Hudson River, 929-7090/8540. Dress opt. American/Continental. Spcls: filet mignon, fresh fish baked in parchment, chicken breast with mandarin oranges and orange muscat cream sauce. Res. nec. L cruise boards Mon.–Sat. at noon. Br Sun. at 12:30. D cruise boards at 7 & 9. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American/southwest France. Spcls: carpaccio salad, lobster & vegetable terrine, grilled John Dory andouillette with mustard sauce, roast lamb chops wrapped in chopped vegetables & herbs. Res. sug. B daily 7–11. L daily noon–2:30. D daily 6–11. Br Sat. 11–3. Champagne buffet Br Sun. 11:30–3. Prix fixe L & D. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AWOKI—305 E. 46th St., 759-8897. Jacket required. Japanese. Spcls: tempura, sushi, sukiyaki. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Private parties for 4–80. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 421-0836. Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, Long Island duckling with cranberry relish, filet of beef with duck liver & merlot wine sauce. Res. sug. B daily 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:30. Br Sun. 11:30–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br. **AE, CB, DC, MC, V.**

BILL'S GAY NINETIES—57 E. 54th St., 355-0243. Dress opt. American. Spcls: veal piccata, sirloin steak, shrimp scampi. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–midnight. Private parties for 20–60. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St., 838-1811. Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thurs. 11:30 a.m.–11, Fri. to midnight, Sat. from 5. Br Sun. 11:30–3. **(I)** **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thurs. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30–3, Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal emince with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7–11, Sun. to 11:30. L Mon.–Sat. 11–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.–Thurs. noon–midnight, Fri. to 1 a.m., Sat.–Sun. 4–1. **(M-E)** **AE, CB DC, MC, V.**

FOUR SEASONS—99 E. 52nd St., 754-9494. Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.–Sat. noon–2. D Mon.–Fri. 7:30–11:30, desserts & cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from

6. Private party room. Closed Sun. **(M-E)**
AE, CB, DC, MC, V.

HATSUHANA PARK AVENUE—237 Park Avenue, nr. 46th St., 661-3400. Casual. Japanese. Spcls: sushi and seafood. Res. sug. L Mon.-Fri. 11:45-2:30. D Mon.-Sat. 5-9:30. Closed Sun. Also **17 East 48th St.,** 355-3345. L Mon.-Fri. 11:45-2:30. D Mon.-Fri. 5:30-9:15, Sat.-Sun. from 5. **(M)**
AE, CB, DC, MC, V.

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Pre-theatre D 5:30-7. Pianist Mon.-Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOE & ROSE—747 Third Ave., bet. 46th-47th Sts., 980-3985. Casual. American/Italian. Spcls: steak, lamb chops, fish, manicotti. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-10. Closed Sun. **(M)**
AE, DC.

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St., 832-1565. Formal. French. Spcls: marbre de foie gras en gelee de poivre vert, filet de fletan au Chateau Chalon, aiguillettes de canard a l' Armagnac. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10. Closed Sat.-Sun. **(E)**
AE, CB, DC, MC, V.

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Berkshire Place, 753-5970. Formal. Cuisine courante. Spcls: lobster ravioli with truffle sauce, roast loin of veal in oregano butter sauce, poached halibut on spinach, celery & leeks. D daily 6-midnight. **(E)**
AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10:30, Sat. 5-11, Sun. 5-10:30. Private parties. **(E)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)**
AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. **(E)** **AE, CB, DC.**

MENAGE A TROIS—134 E. 48th St., 593-8242. Casual. French nouvelle. Spcls: Josephine's delight, Menage a Trois seafood parcels, boned quail, medallions of venison. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5:30-12:15 a.m. Closed Sun. **(E)**
AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel's hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M)**
AE, DC, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)**
AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)**
AE, CB, DC, MC, V.

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)**
AE, CB, DC, MC, V.

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SCOOP—210 E. 43rd St., 682-0483. Casual. N. Italian/American. Spcls: shrimp Romano, osso buco, veal Valdostano, fresh seafood. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11, Sat. from 5. Private parties for 50. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan/Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SICHUAN PAVILLION—310 E. 44th St., 972-7377. Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–30. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

TAI PEI—712 Third Ave., bet. 44th & 45th Sts., 697-6776. Casual. Szechuan/Hunan/Mandarin. Spcls: shrimp roll, beef orange flavor, general Tso's chicken. Res. sug. L daily noon–3. D daily 3–10. Private parties for 10. Pianist Thurs. & Fri.**(I-M)** **AE, DC, MC, V.**

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: salmon steamed with blackbeans, cold noodles with chili-sesame sauce, crispy shrimp with walnuts. Res. sug. L daily noon–3. D Sun.–Thurs. 5–11, Fri. to 11, Sat. to midnight. Private party room. **(M)** **AE, DC, MC, V.**

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m. **AE, CB, DC, MC, V.**

WYLIE'S RIBS—891 First Ave., at 50th St., 751-0700. Casual. American. Spcls: baby-back ribs, barbecue chicken, beef ribs. L daily 11:30–4. D daily 4–1 a.m. Also **59 W. 56th St.,** 757-7910. L daily 11:30–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp & scallops, fettuccine with crabmeat & asparagus tips, free-range chicken with herb mustard. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 4:30–10. Pre-theater D. Closed Sat.–Sun. Free D parking. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BARBETTA—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Garden dining. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BETWEEN THE BREAD—145 W. 55th St., 581-1189. Casual. American. Spcls: chicken pot-pie, fresh broiled salmon, chicken scarpariella. Res. sug. for D. Open for L & D Mon.–Fri. 11:45 a.m.–9 p.m., Sat. 5–9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BLAKE'S—30 Rockefeller Plaza, bet. 49th & 50th Sts., 246-5811. Casual. American. Spcls: Coca-Cola chicken, blue mesa nachos, char-grilled veal with Rome apples and prosciutto pizza. Res. sug. Open L & D Mon.–Fri. 11 a.m.–10 p.m. Pre-theatre D 4:30–6:30. Closed Sat.–Sun. **(M)** **AE, MC, V.**

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor) 315-0100. Casual. Continental. Spcls: charcoal grilled fish, steak, pasta. Res. sug. B daily 6:30–11. L daily 11:30–3. D daily 5:30–midnight. Pre-theatre D. **(M)** **AE, MC, V.**

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30–4. D daily 4–1 a.m. Pianist nightly. **(M)** **AE, CB, DC MC, V.**

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–10:30, Fri.–Sat. to 11. Complete D. Closed Sun. **(I-M)** **AE, DC, MC, V.**

CAFE FUNDADOR—146 W. 47th St., 819-0012. Casual. Spanish. Spcls: mariscada, paella, veal Fundador. Res. sug. Open Mon.–Thurs. noon–11, Fri.–Sat. to midnight, Sun. 1–10. Private parties for 35. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts., 245-7910. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I)** **No credit cards.**

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M)** **AE, CB, DC, MC, V.**

D'ANGELO—242 W. 56th St., 247-1070. Casual. Italian. Spcls: crabmeat and morzarella di bufala, fettuccine with fresh artichoke sauce, spiedino di gamberi imperiale, piccata del sansovino. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Private parties for 70. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L & D. **(M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St., 398-9049. Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.,** 315-3808. **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L & D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts., 757-3522. Casual. Seafood. Spcls: bouillabaisse, Maryland crabcakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. noon–4. D daily 4–midnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

KRAKATOA WEST—831 Eighth Ave., at 50th St., 581-2261. Casual. Indonesian. Spcls: ayam rica babangi, bebodok udang, sape babi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Closed Sun. **(I)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.,586-8096. Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provencale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St., 315-0980. Dress opt. Jewish Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St., 391-0905. Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10. Private parties for 10–200. Free parking from 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St., 489-1515. Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster a la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Sat. 6–10:30. Private parties for 12. Closed Sun. **(E)** **AE, DC, MC, V.**

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 5:30–11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St., 246-0044/246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun.**(I-M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

RASPUTIN RUSSIAN—371 W. 46th St., 586-1860. Casual. Russian/Jewish. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4–midnight. Ent. Fri.–Sun. Private parties 20–75. **(M)** **AE, MC, V.**

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L & D. Closed Sun. & holidays. **(M)** **AE, DC, MC, V.**

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Free D parking after 5. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: black fettuccine with lobster, scallop & shrimp; mixed grill of swordfish, salmon & tuna; gingered whole red snapper with kumquats, peapods, & sweet peppers. Res. nec. L Mon.–Fri. 11:45–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily

4:30–midnight. Bar till 1 a.m. Private parties for 40. (I) AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. (I) No credit cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.–Sat. 11:30–3. D Mon.–Sat. 5–11. Ent. Tues.–Sat. Closed Sun. (M-E) AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.–Sat. noon–midnight. Closed Sun. (E) AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5 p.m.(M) AE, CB, DC, MC, V.

57th–60th Streets

ALFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: taglierini alle noci, battuta di manzo alla rugola, nodino di vitello allo scalogno. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. to midnight. Spcl. pre-theater D 5–7. Private party room. Closed Sun. (M-E) AE, CB, DC, MC, V.

ARIZONA 206—206 E. 60th St., 838-0440. Casual. American South Western. Spcls: roast quail salad with jicama & basil, chili rubbed free range chicken, cornflour pasta with smoke duck. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat 5–midnight. S Mon.–Sat. till 1 a.m. Closed Sun. (M) AE, CB, DC, MC, V.

BRIVE—405 E. 58th St., 838-9393. Formal. French. Spcls: calf's liver Lloyd Macklowe, roast veal and forgotten stuffings, old timer's salmon. Res. nec. D only Mon.–Sat. 6–10:30. Closed Sun. (E) AE, DC, MC.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. American/international. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.–Sat. 11:30–4:30. Br Sun. 11:30–4. D daily 6–11:45. After-theater menu 10:30–12:30. (M) AE, CB, DC, MC, V.

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. (M) AE, CB, DC, MC, V.

DEVEREAUX'S—160 Central Park South, in the Essex House, 247-0300. Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shitake mushrooms. Res. sug. B Mon.–Sat. 7–11:30, Sun. 7–10. L Mon.–Sat. noon–2:30. Br Sun. 10–2:30. D daily 5:30–10:30. Pre-theatre D 5:30–7. Post-theatre D 10:30–midnight. Pianist Tues.–Sat. & Br Sun. (M-E) AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. (M) AE, DC, MC, V.

HARRY CIPRIANI—781 Fifth Ave., nr. 59th St., 759-9047. Jacket required. Italian. Spcls: Harry's baked green noodles with prosciutto, scallops thermidor, chicken cacciatore. Res. nec. B daily 7:30–10:30. L daily noon–3. D daily 6–10:45. (E) AE, CB, DC, MC, V.

JEAN LAFITTE—68 W. 58th St., 751-2323. Casual. French. Spcls: sea scallops in basil sauce, medaillons of veal with mushroom sauce, leg of lamb with kidney beans. Res. sug. L Mon.–Sat. noon–3. D daily 6–12:30 a.m. (M) AE, MC, V.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.–Sat. noon–midnight. Closed Sun. (M) AE, CB, DC, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7–11, Sun. from 7:30. Buffet L daily noon–2:30. Cocktails daily 3 p.m.–2 a.m. Dessert buffet 10 p.m.–1 a.m. Pianist nightly. (M) AE, CB, DC, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.–Sat. 11–3. D Mon., Thurs. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. (M) AE.

LE VEAU D'OR—129 E. 60th St., 838-8133. Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Sat. 6–10:15. Complete L & D. Closed Sun. (M) AE.

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. (E) AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Formal. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30–9:45. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. (E) AE, CB, DC, MC, V.

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7–11:45. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30. Ent. Tues.–Sat. (M) AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7–11. L Mon.–Sat. noon–3. Br Sun. noon–3. D Sun.–Mon. 5:30–10, Tues.–Sat. to 11. Pianist & dancing Tues.–Sat. (M-E) **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. (M-E) **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30–11:30. L Mon.–Sat. noon–2:30. Br Sun. 11–3. Tea daily 3:30–7. "After 7": daily 7–1 a.m. (E) **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 12:30, Sun. 4–11:30. (M-E) AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les medaillons de veau au beurre aciule, l'escalope de saumon aux deux caviars, le pave au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. (E) AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, supreme de volaille au confit de poireaux, salad Reginette. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5:30–midnight. Closed Sun. (M) AE, CB DC, MC, V.

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. noon–3:30. Prix fixe buffet Br Sun. noon-3:30. D daily 5–midnight. (M) AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open daily 11:30 a.m.–midnight. S after 9:30. Complete D. Private parties. (M) AE, CB, DC, MC, V.

SHEZAN—8 W. 58th St., 371-1414. Dress opt. Northern India/Pakistan. Spcls: lamb sheesh kebab, tandoori chicken, grilled shrimps on skewers, palak gosht. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30–3. D Mon.–Sat. 5:30–11, Sun. 5–10. (M) AE, CB, DC, MC, V.

TERRACE FIVE—725 Fifth Ave., at 57th St. in Trump Tower, 371-5030. Dress opt. French. Spcls: seafood blini with caviar, roast lobster with ginger & scallions, poached salmon with winter squash. Res. sug. L Mon.–Sat. noon–3. Tea Mon.–Sat. 3:30–5:30. D Mon.–Sat. 6–10. Pre-theatre D 6–7. Closed Sun. (M–E) AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. (M) AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. (M-E) AE, CB, DC, MC, V.

ZONA ROSA—211 E. 59th St., 759-4444. Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 2 a.m. (I-M) AE, CB, DC, MC, V.

Above 60th Street, East Side

ANDREE'S—354 E. 74th St., 249-6619. Dress opt. Mediterranean. Spcls: taramosalata, red snapper a l'Egyptian, carre d'agneau Mediterranee, couscous, canard au poivre vert. Res. nec. D only Mon.–Sat. 6–10. Private parties. Closed Sun. (M) AE.

BARBIZON—140 E. 63rd St., in the Golden Tulip Barbizon Hotel, 715-6929. Casual. American/Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. 11–4. D daily 6–11. Private parties for 150. Pianist from 5 p.m. daily. (M) AE, CB, DC, MC, V.

BATON ROUGE—349 E. 61st St., 355-3077. Casual. American/Cajun. Spcls: blackened redfish, creole jambalaya, shrimps with pernod, basil & garlic. Res. sug. L Mon.–Fri. 11:30–3. Br Sat.–Sun. noon–4. D Mon.–Sat. 4:30–11. Private parties for 50. Ent. Fri. & Sat. from 8. (M) AE, DC.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sat.–Sun. noon–4. Complete D. Pianist nightly. (M) AE, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental/American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, stir-fried shrimp & vegetables, paillard of chicken. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30–3:30, Sun. to 4. Outdoor cafe. (I-M) AE, CB, DC, MC, V.

CAMPIELLO—1466 First Ave., bet 76th–77th Sts., 472-3333. Dress opt. Northern Italian. Spcls: scampi Tomaso, malfatti, veal bolognese. Res. sug. D only Mon.–Sat. 5:30–midnight, Sun. 4–11. (E) AE, CB, DC, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. 4:30–11:30. Closed Sun. (M) AE, CB, DC, MC, V.

CARAMBA IV—1576 Third Ave., at 88th St., 876-8838. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. (I) AE, CB, DC, MC, V.

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. B Mon.–Sat. 7–11, Sun. 8–10:30. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. D daily 6–11. (M-E). **Bemelmans Bar:** Daily noon –1 a.m. AE, CB, DC, MC, V.

DIECI—1568 First Ave., bet. 81st & 82nd Sts., 628-6565. Jacket required. Italian. Spcls: angel hair with lobster & crab sauce, jumbo shrimps imperiale, grilled roasted baby goat with rosemary. Res. nec. D only Mon.–Sat. 5:30–11:30, Sun. 5–11. Private parties for 50. (M) AE, MC, V.

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts., 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. (M) AE, DC, MC, V.

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30–4. (I) AE, CB, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. (M-E) AE, CB, DC, MC, V.

IL VALLETTO—133 E. 61st St.,838-3939. Formal. Italian/Abruzzese. Spcls: cappelini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L

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Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

ISLE OF CAPRI—1028 Third Ave., at 61st St., 223-9626/758-1828. Casual. Italian home-cooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L & D menu Mon.–Thurs. noon–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JACQUELINE'S—132 E. 61st St., 838-4559. Jackets required. Swiss/French. Spcls: Jacqueline's specialties au champagne, sauteed veal with crab & asparagus, fresh crispy duck in raspberry & leek sauce, poulet Jacqueline. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar til 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COUR SAINT GERMAIN—1059 Third Ave., bet. 62nd–63rd Sts., 593-4910. Casual. French. Spcls: filet de boeuf with sauce Saint Germain, canard with peach sauce, escalope de veau Normande. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–4. D daily 6–11. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. with seatings at 7 & 9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenee, 734-9100. Jacket & tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, sauman grillé sur flan de champignons. Res. nec. B daily 7–10. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Spcl. early D 5:30–6:30. Closed Sun. **(M)** **AE, DC, MC, V.**

LION'S ROCK—316 E. 77th St., 988-3610. Casual. American/Continental. Spcls: fillet of St. Peter with crabmeat and pesto, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.–Fri. 11:30–3.D daily 5–midnight. Br Sat. 11:30–3, Sun. to 3:30. Private parties. Outdoor garden. **(M)** **AE, DC, MC, V.**

LUCULLUS—1647 Second Ave., bet. 85th–86th Sts., 570-9100. Dress opt. French. Spcls: sweetbreads with truffles & port wine sauce, turbot with morelle sauce, rack of lamb with basil crust. Res. nec. D Mon–Sat. 6–11. Private parties for 60. Closed Sun. **(M–E)** **AE, DC.**

LUSARDIS—1494 Second Ave., bet. 77th–78th Sts., 249-2020. Casual. Northern Italian. Spcls: tortolloni with four cheeses, veal martini, pesce spada romagnola. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, V.**

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.–Fri. noon–midnight, Sat.–Sun. to 1 a.m. **(I-M)** **AE, DC, MC, V.**

MANHATTAN CAFE—1161 First Ave., at 64th St., 888-6556. Casual. American/Continental. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.–Fri. noon–5. Prix fixe Br Sat.–Sun. 11:30–4. D daily 5–11:30. **(M-E)** **AE, CB, DC, MC, V.**

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken potpie. Res. sug. for D. L Mon.–Sat. 11:30–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30–4. **(M)** **AE, CB, DC, MC, V.**

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thurs. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

MOCCA ROYALE—1584 Second Ave., at 82nd St., 737-2322. Dress opt. Hungarian. Spcls: Hungarian mixed-grill, beef goulash, stuffed cabbage, chicken paprikas. Res. sug. D daily 5:30–1 a.m. Gypsy orchestra Tues.–Sun. **(M)** **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Casual. American/continental. Spcls: steak, veal chop, prime rib, fresh fish, chicken Portugese. Res. sug. D only Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Br Sun. 11–3:30. Piano bar Mon.–Sat. from 8. **(M)** **AE, DC, MC, V.**

NICOLA'S—146 E. 84th St., 249-9850. Casual. Italian. Spcls: veal chop with green peppercorn sauce, striped bass marichiare, fettuccine verde fileto pomidore. Res. nec. D only 5:30–12:30 daily. **(M)** **No credit cards.**

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sauteed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theatre D Mon.–Sat. 6–7. Pianist daily 8–1. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

PIZZICO—1445 First Ave., at 75th St., 737-3328. Casual. Italian/provencale. Spcls: sweet pepper salad, capellini with pesto primavera, grilled lamb with tapenade, pizza classics. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Mon.–Thurs. 5:30–12:30, Fri.–Sat. to 1:30, Sun. to 11:30. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7–10:30. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4–8 lb. lobster. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. D Tues.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sat.–Sun. noon–3:30. Pianist Sat.–Wed. & Br. **(M)** **AE, CB, DC, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St., 759-4100. **540 Park:** Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

SANT AMBROEUS—1000 Madison Ave., bet. 77th–78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon–3. D Mon.–Sat. 6:30–10:30. **(M)** **AE, MC, V.**

SARABETH'S KITCHEN—1295 Madison Ave., bet. 92nd–93rd Sts., 410-7335. Casual. American. Spcls: omelettes, fettuccine with shrimps & scallops in cream sauce, sautéed chicken breast in lemon butter sauce. Res. sug. Open for B & L daily 9–4:30. D daily 5:30–10:30. Private parties for 25. **(M)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. American/continental. Spcls: salmon with golden caviar, boneless rack of lamb, fricassee of lobster, shrimp & scallops. Res. sug. D Mon.–Thurs. 5:45–midnight, Fri.–Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45–4. Pianist Lynn Mullinax in cocktail lounge. Prix fixe D. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

SIMONE'S—1394 York Ave., at 74th St., 772-7007. Dress opt. French classic. Spcls: cannette of raspberry, filet d'agneau en croute, gratin of lobster a la vanille. Res. nec. D only 5:30–11 p.m. daily. **(M)** **AE.**

TRUFFLES—696 Madison Ave., bet. 62nd–63rd Sts., 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms & pears in brandy, fresh fish. Res. sug. L daily 11:30–5. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

AMSTERDAM'S BAR & ROTISSERIE—428 Amsterdam Ave., bet. 80–81st Sts., 874-1377. Casual. International. Spcls: half roasted chicken, rabbit with porcini & zucchini, fresh L.I. duck with pears & zinfandel. No res. L daily noon–5. D daily 5–1 a.m., Fri.–Sat. to 2 a.m. Also **454 Broadway, at Grand St.**,925-6166. **(I–M)** **AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4.D Mon.–Sat. 5:30–12:30, Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAFE DESTINN—70 W. 68th St., 496-2144. Casual. Regional Italian. Spcls: veal scaloppine with mushrooms & artichokes, ravioli with porcini mushrooms, risotto with shrimp, saffron & summer vegetables. Res. sug. L Mon.–Fri. noon–2:30. Br Sat.–Sun. 11:30–3. D daily 5:30–11. **(M)** **AE, MC, V.**

CAFE LUXEMBOURG—200 W. 70th St., 873-7411. Casual. Continental. Spcls: cassoulet, grilled Coho salmon, roast duck with honey and coriander. Res. nec. D Mon.–Fri. 5:30–midnight, Sat.–Sun. from 6. S Sun.–Thurs. 1 a.m.–2:30 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11–2:30. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St., 749-5055. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: veal piccata, seafood mariscada, duck a la raspberry, fresh pasta. B daily 7–11:30. L daily 11:30–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

DALLAS B.B.Q.—27 W. 72nd St., 873-2004. Casual. American. Spcls: chicken & barbecued ribs, onion rings, vegetable tempura, chili. No res. Open Sun.–Thurs. noon–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. Pianist Tues.–Sat. eves. **(I)** **AE, MC, V.**

FANDANGO—305 West End Ave., Bet. 74th–75th Sts., 877-1500. Casual. American. Spcls: charred bluefin tuna with golden aioli and black-bean marmalade, whole pan roasted Maine lobster with coconut milk curry sauce, fresh noodles with lobster sausage, crispy duck. Res. sug. D Mon.–Thurs. 5–1 a.m., Fri.–Sat. to 2 a.m. Br Sat.–Sun. 11–4. **(M)** **AE, DC, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts., 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

GRAPES—522 Columbus Ave., at 85th St., 362-3004. Casual. Continental. Spcls: blackened redfish, stuffed calamari, flounder in zucchini batter with apple sauce. Res. sug. L Mon.–Fri. noon–4:30. Br Sat.–Sun. 11–5. D Sun.–Thurs. 6–midnight, Fri.–Sat. to 2 a.m. Outdoor cafe. **(M)** **AE, CB, DC, MC, V.**

HUNAN PARK—235 Columbus Ave., bet. 70th & 71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. Also **Hunan Park II, 721 Columbus Ave., at 95th St.,** 222-6511. **(I)** **AE, CB, DC, MC, V.**

LA TABLITA—65 W. 73rd St., 724-9595. Casual. Argentine/Italian. Spcls: parrillada (mixed-grill), shrimp La Tablita, fettuccine blanco & verde with langostinos. Res. sug. Open Sun.–Thurs. noon–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4. Private parties for 50. **(M)** Also **La Tablita II—1 Herald Sq.,** 244-4488, and **La Tablita South Street Seaport, 11 Fulton St.,** 608-7420. **AE, CB, DC, MC, V.**

MAESTRO CAFE—58 W. 65th St., 787-5990. Casual. American/Continental. Spcls: poached red snapper with cucumbers and chive beurre blanc, roast duckling with black currant sauce, veal scaloppini with morels. Res. sug. L Mon.–Sat. 11:30–3:30. D daily 5–11. Br Sun. noon–4. S from 11 p.m. Pianist Tues.–Sun. **(M)** **AE, DC, MC, V.**

MARVIN GARDENS—2274 Broadway, at 82nd St., 799-0578. Casual. American. Spcls: blackened redfish, grilled lamb steak. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 10–5. L Mon.–Fri. 10:30–5. D daily 5–2 a.m. **(M)** **AE, MC, V.**

METROPOLIS—444 Columbus Ave., bet. 81st–82nd Sts., 769-4444. Casual. New American. Spcls: swordfish with orange, olive & roast cumin; snails & shiitakes with pancetta, herbs & red wine; grilled calf's liver with porcini, sauerkraut fritters & balsamic au jus. Res. sug. L Mon.–Fri. noon–2:30. Br Sat. 11:30–3, Sun. to 3:30. D Mon.–Thurs. 6–11, Fri.–Sat. to midnight, Sun. 6–10. Pre-theatre D Mon.–Sat. 5:30–7. **(M–E)** **AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St., 362-5531. Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tues.–Fri. 9–11, Sat. 10–11. Br/L Tues.–Sun.11–4. D Tues.–Thurs., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thurs. 4–2 a.m., Fri.–Sat. to 2:30 a.m., Sun. till 1. Pianist nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11:30, Sun. from 3. Complete L & D. Spec. D 5–6:30. **(M)** **AE, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat. 11–4, Sun. 10:30–4. Enclosed sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th & 81st Sts., 496-6280. Casual. American. Spcls: roasted baby game hen in cream with tiny 'turned' vegetables, wild mushroom pasta, grilled lobster medallions. Res. sug. Open daily for B, L, tea & D from 8 a.m.–midnight. **(M)** **AE, DC, MC, V.**

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental/Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.–Fri. 11:30–5. D daily 5–1 a.m. Br Sat.–Sun. 11:30–5. Ent. Tues.–Sun. **(M)** **AE, CB, DC, MC, V.**

WILSON'S—201 W. 79th St., 769-0100. Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.–Sun. 11:30–3:30. D Sun.–Thurs. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BROOKLYN

GAGE & TOLLNER—374 Fulton St., 718-875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.–Fri. 11:30–9, Sat. 4–11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. & Nevins St., 718-624-8984. Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.–Thurs. 11 a.m.–midnight, Fri.–Sat. to 3 a.m. Free valet parking. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St., 718-522-5200. Dress opt. American. Spcls: cold lobster salad with cayenne mayonnaise, salmon with saffron noodles, lamb with eggplant charlotte. Res. nec. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 7–midnight. Pianist nightly. **(E)** **AE, DC.**

QUEENS

BRANDING IRON AMERICAN RESTAURANT & CAFE—4502 Queens Blvd., 718-729-0780. Casual. American. Spcls: 16-oz boneless shell steak, New Orleans jambalaya, shrimp stuffed with crabmeat. No res. Br Sat.–Sun. noon–3. D Tues.–Sun. 5–11:45. Bar Thurs.–Sat. 4 p.m.–4 a.m., Sun.–Mon. 7–midnight, Tues.–Wed. 5–1 a.m. Ent. nightly. **(M)** **AE, MC, V.**

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Drive, 718-482-0033. Casual. Continental. Spcls: fresh lobster, breast of duckling with kumquat sauce, mahi mahi. Res. nec. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 6–11, Sun. 5–10. Ent. nightly & Br Sun. Private parties for 300. **(E)** **AE, CB, DC, MC, V.**

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OTHER EVENTS

1492 AND ALL THAT—10/13 is the day on which **Columbus Day** will be celebrated by those who celebrate it—except for the official **parade,** organized by the Columbus Citizens Foundation and set for noon on 10/11. The route is up Fifth Ave. to 86th St., with marchers and bands assembling in the 40s side streets. Grand Marshals are Governor Mario Cuomo and Senator Alfonse D'Amato, and it's a good bet they won't be the only politicians to turn out. The next day, Sun., in the same "Yea, Columbus" mood, everybody takes to Fifth Ave. again for the **United Hispanic American Day parade,** at noon, from 44th to 72nd Sts.

HOLIDAYS AND SEASONAL CELEBRATIONS include, of course, the High Holidays on the Jewish calendar, and here are two observations for family participation: Children and their parents can help decorate the **Ansche Chesed Sukkah,** the traditional temporary structure that becomes part of Sukkot, the harvest festival. At 251 W. 100th St. (865-0600), 10/12, 10 a.m.–2 p.m. It's free, and if you're not already adept at origami, you soon will be—materials provided . . . At the Kings Bay YM-YWHA, 3495 Nostrand Ave., Brooklyn, a **High Holiday Family Workshop** 10/8 at 7 focuses on "A Legacy of Stars and Sand," combining folklore and tradition with the holiday's deeper meaning. Pre-registration required; $2 . . . Brooklyn's Prospect Park and the Urban Park Rangers host the **Touch of Autumn Fair,** 10/11 and 12, 11–5. There will be educational exhibits on trees, animals, birds, park mammals, and pond life, also crafts workshops, refreshments, and park walking tours. At the Boathouse Visitor Center, nearest the Willink entrance, intersection of Empire Blvd. and Flatbush Ave. (718-287-5252) . . . The annual **bulb sale at Wave Hill,** in the garage, Independence Ave. and 252nd St. (549-2055), is also a two-day event, 10/11, 12, noon–4. Besides bulbs to plant now for spring bloom, you'll find varieties good for indoor forcing, and experts on hand to advise.

MID-OCTOBER CALENDAR NOTES—**Next Wave,** at the Brooklyn Academy of Music, will introduce its first theater program 10/14 in the Lepercq Space—the Impossible Theater–John Schneider collaboration "Social Amnesia," an "electronic collage . . . with words and ideas by Helen Keller, Black Elk, Jack London, John dos Passos, and Brecht" and music by Bob Boilen. Dates are 10/14 at 7; 10/15–18 at 8; 10/19 at 2. Tickets, $15 (718-636-4100) . . . Shades of Errol Flynn and d'Artagnan: The 17th-century era of swordplay and derring-do, of royal romance and not-so-royal rebellion, is celebrated at the **Cavalier Festival** of the Medieval Studies and Restoration folks, 10/11, noon–5, at the Vander-Ende Onderdonk House in Queens, at Flushing and Onderdonk Aves. There'll be a fashion show of period clothes—men's as well as women's, in this ultra-romantic time—and also demonstrations of fencing and dagger combat, along with other typical and not so typical fair fun. $2 (718-456-1776) . . . A show and sale by the New York, New York **Depression Glass and Pottery Club,** 10/11, 10–4, features—naturally—glass and pottery, as well as kitchenware and other useful and decorative items. At the Adria Motor Inn, 221-17 Northern Blvd., Bayside, in Queens. $1.50 . . . **On the Avenue: The Architecture of Fifth Avenue:** a four-part lecture series opens 10/7, at the Abigail Adams Smith Museum, 421 E. 61st St. (838-6878). Appearing at 6 p.m., the speakers are Kate Simon, 10/7—"Fifth Avenue Before 1850"; Mosette G. Broderick, 10/14—"Keeping Up With the Astors"; Henry Hope Reed, 10/21—"The New York Public Library: The Triumph of Fifth Avenue"; Christopher Gray, 10/28—"The Future of Fifth Avenue." $28 for all four, $8 each (if available).

HAYDEN PLANETARIUM, American Museum of Natural History, C.P.W. at 81st St. (873-8828). Current Sky Show: "Voyage to the Outer Planets," on the Voyager spacecraft; also "Starborn: Earth's Odyssey Through Time and Space," narrated by Gregory Peck. Mon.-Fri. 1:30 and 3:30; Sat. 11 a.m., 1, 2, 3, 4, 5 p.m.; Sun. 1, 2, 3, 4, 5. $3.75; children to 12, $2.

TOURS

LIVING IT UP ON CENTRAL PARK WEST—First in a series of three walks with the Art Deco Society of New York (529-1940). 10/11 at 2:30 (rain or shine), meet at the former Sophia Warehouse, 61st St. and Columbus Ave.; ends up at 94th St. and CPW at 5 p.m. $8.

100 YEARS OF BROOKLYN ARCHITECTURE—Series of walks with the Brooklyn Historical Society (718-624-0890). 10/11, Brooklyn Heights; 10/18, Park Slope; 10/25, Flatbush. Available as a series, by pre-registration only; $25.

SOCIAL HISTORY OF SUNSET PARK—A tour with the Prospect Park Environmental Center (718-788-8500). 10/11 at 1, meet John Kriskiewicz at Anchor Savings Bank, Fifth Ave. at 54th St., Brooklyn, for a look at a working-class Brooklyn neighborhood. $2.

TOURS WITH THE 92ND STREET Y—Advance registration is required (427-6000, ext. 179). **Art Tour:** 10/7, 5:45–7:30, a visit with art historian Vivien Knussi to the Whitney Museum to see the John Singer Sargent exhibition; $12. **Artists Hospitality Tour:** 10/8, 10–4, visit the art community in Long Island City and some of its working artists; also Isamu Noguchi's Garden Museum and the Forefront Gallery for wine and cheese; $25. **An Evening at the Apollo:** 10/15, 6–10, visit Harlem's legendary Apollo Theater and experience Amateur Night, an event which has launched many famous careers; $15 (return transportation available for $10).

ROOSEVELT ISLAND—A walking tour of historic Roosevelt Island, with **Adventure on a Shoestring** (265-2663). 10/11 at 12:30, meet at the NW corner of 59th St. and Second Ave. $5 (plus a $2 roundtrip aerial tramway fare).

MUNICIPAL ART SOCIETY TOURS—(935-3960). **Bus Tour of Harlem:** 10/11, 9–5, visit major contemporary Harlem institutions including Harlem School of the Arts, the Black Fashion Museum, a lunch at Sylvia's, the Abyssinian Baptist Church, and Aunt Len's Doll and Toy Museum. Must reserve. $55 (includes transportation and lunch) . . . **Engineering New York:** A new series that studies the working methods and functions of engineers on construction projects; $10 (must reserve): 10/14, 1–2:30, Vollmer Associates, engineers of Battery Park City.

CENTRAL PARK—10/12 at 1: Discover rustic bridges and arches with the Urban Park Rangers. Meet at Fifth Ave. and 79th St. Free (397-3091).

BROOKLYN BIRD CLUB—Walks in Prospect Park; 10/11, 10/25 at 9 a.m., meet at Grand Army Plaza entrance. Free.

LOOK FOR WILD FOODS, with "Wildman" Steve Brill, in the city's parks. He'll help you find black cherries and watercress, butternuts and chicken mushrooms, and more. Phone (718-291-6825) for details on where to meet, what to take, and a few rules. 10/11, Inwood Park, Manhattan. 10/12, Forest Park, Queens. 10/13, Alley Pond Woods, Queens. Free.

STATEN ISLAND RAMBLE a "gourmet bicycle tour," with the Hungry Pedalers (771 West End Ave., Apt. 12-J, N. Y., N. Y. 10025). 10/11 at 8:15 a.m. (rain date, 10/18), meet at South Ferry for the 8:30 ferry. Visit the Italian neighborhood of Rosebank, the Richmondtown Restoration, and scenic routes along the beach. The group will snack en route (take your own) and end in Chinatown. Return about 5 p.m. $12, or $22 for two; in advance, $9 and $17 (595-5542 or 222-2243).

NATURE WALKS—**Alley Pond Environmental Center,** 228-06 Northern Blvd., Douglaston, Queens (718-229-4000): Wetland walks, Sun. at 1, and first Wed. of each month at 10 a.m. $1. Also, woodland walks, last Wed. of each month at 10 a.m. $1 . . . **Wave Hill,** 249th St. and Independence Ave., Bronx (549-2055): A greenhouse-and-garden walk, every Sun. at 2:15; free. . . . **Clay Pit Ponds State Park Preserve,** S.I. (718-967-1976): Each Sun. 11 a.m.–noon; free.

URBAN PARK RANGERS—Walks and workshops, free unless noted. Call borough offices for weekend lineup: Bronx, 548-7880 or 589-0096. Brooklyn, 718-287-3400. Manhattan, 397-3091. Queens, 718-699-4204. Staten Island, 718-442-1304.

OUTDOORS CLUB—Write P.O. Box 227, N.Y. 10021, for schedule of country hikes and out-of-town community walks (876-6688 eves. before 10). Also, 10/11 at 2 p.m., meet on the upper steps of the Metropolitan Museum of Art, 81st St. and Fifth Ave., for a three-mile walk to see modern schools, museums, and institutions. Call 718-476-2415 before 10 p.m. $1. 10/12 at 11, meet at 77th St. and CPW in front of the park, for a tour of geological resources of Central Park, ending at the Museum of Natural History. Call 877-0845 mornings. $1.

SPORTS

BASEBALL—**Mets** (Shea Stadium, Flushing; 718-507-8499): Playoff games—10/11 at 12:10 p.m., 10/12 at 8:30 p.m., and 10/13 at 3:10 p.m. vs. Houston. $20. Sold out.

HARNESS RACING—**Roosevelt Raceway** for the fall meeting, through 11/1 (516-222-2000). 10/9 at 8 p.m.: New York Sire Stakes No. 25 (three-year-old C & G Trot); 10/16 at 8 p.m.: The Lady Suffolk (three-year-old Filly Trot). Adults, $2.25; children and seniors, $1; every Tue. at 1 p.m., free. Parking fee.

HORSE RACING—**Belmont** for the fall meeting, through 10/20 (718-641-4700). Daily except Tue.; post time, 1. $2, $5. Featured races: 10/10, Temple Gwathmey (Chase); 10/11, N.Y. Stallion Series (Colts); N.Y. Stallion Series (Fillies); Man O' War (WFA); 10/12, Beldame (WFA); 10/13, Frizette.

STEPS—**Redbook Run/Walk and Peewee Run** 10/11 at 10 a.m.: Over 2,000 runners of all ages and paces are expected to compete in a 2-mile walking event and a two-mile running event. Both events will begin and end at West Side Drive and 67th St. (Tavern On the Green). Call 860-4455, to register. $7 (NYRRC members) and $9 (nonmembers); 10/11 at 9:30 a.m.: A ¼-mile Peewee Run will start from the same location for ages 2–6. Free. Call 860-4455 for further information . . . **Brooklyn Biathlon** 10/12 at 8:30 a.m.: Over 800 competitors are expected to participate in this third and final race of the Goldome Big Apple Biathlon Series. The day will begin with a 3-mile run around Prospect Park starting and finishing at the rink parking lot. Immediately after completing the run, the participants will mount their bikes and cycle 20 miles around Brooklyn on major highways. The bike course will start and finish at the lower parking lot in Prospect Park. Vantage points to view the race include the start/finish line in Prospect Park, the entire length of Ocean Parkway., and the overpasses on the Prospect Expressway. Call 288-5661.

FOOTBALL—Giants, 10/12 at 4 p.m. vs. Philadelphia. Giants Stadium, East Rutherford, N.J. (201-935-8222). Sold out.

HOCKEY—**Rangers** (Madison Square Garden Arena; 564-4400): 10/9 at 7:30 vs. New Jersey Devils; 10/13 at 7:30 vs. Washington. $9–$22. . . . **New Jersey**

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Devils (Brendan Byrne Arena, East Rutherford, N.J.; 201-935-6050): 10/11 at 7:35 vs. Boston; 10/15 at 7:35 vs. Vancouver. $10–$19.

BOXING—(Madison Square Garden, Felt Forum; 564-4400): 10/9 at 7:30 p.m.—Feature bout: Rinaldo Snipes vs. William Josea; also 6 preliminary bouts.

CHILDREN

PUPPET PLAYHOUSE (Murphy Center at Asphalt Green, 555 E. 90th St.; 879-3316)–10/11, 10/12 at 11 and 1: "Music Box Revue," by American Puppet Productions. $3.

THE LEGEND OF SLEEPING BEAUTY by the Seventh Sign Theatre Co. at Good Shepherd-Faith Presbyterian Church (152 W. 66th St.; 718-706-6554). Every Sat. 10/11–11/22 at 11 a.m. and 1 p.m. Children can enjoy an new version of this classic story, written and directed by Anthony Osnato. Children, $5; adults, $3.

ALADDIN AND HIS WONDERFUL LAMP by On Stage, Children at Harley House Theater (413 W. 46th St.; 666-1716). Book by Carol Cornicelli, music by Craig Lee, lyrics by Katherine Lench, and directed by Monica Hayes. Every Sat., 10/11–11/22 and Sun. 11/23 at 1 and 3:30. Children $4; adults, $5.

AFRICAN MASKS at the Studio Museum in Harlem (144 W. 125th St., 864-4500). 10/7, 10/14, and 10/21 at 10 a.m. and 1 p.m.: Pre-schoolers and elementary-school pupils can discover the many ways masks have been used in West African societies, by viewing slides and handling authentic masks. Call for reservations and fee.

COLUMBUS, COLUMBUS!, a musical play, at the Lincoln Square Neighborhood Center (250 W. 65th St.; 244-5372). Sun., 10/19 and 10/26, at 1 p.m.; weekdays, 10/6–10/24 at 10:30 a.m. $2.

THE SLEEPING BEAUTY at Puppetworks (Old First Church, Seventh Ave. and Carroll St., Park Slope; 718-834-1828)—Every Sun. at 2 p.m. through 10/26, children can enjoy this classic tale by the Marionettes in a setting of Medieval scenery and costumes. $3.75.

PUFF THE MAGIC DRAGON at Papageno Puppet Theater in the new Party Center Theatre (251 W. 72nd St.; 874-3297). Fri.–Sun. at 10:30 a.m. and noon, through 11/30. $3.50 (must reserve).

LONG RUNNERS—**Mostly Magic** (55 Carmine St., off Sixth Ave. and Bleecker St.; 924-1472) presents a magic show. Sat. at 2, featuring Brian McGovern and East Indian magician Imam. $7.50. . . . **13th Street Repertory Company** (50 W. 13th St.; 675-6677): "Rumple Who?" Sat. and Sun. at 1 and "The Snow White Show" Sat. and Sun. at 3. $3. . . . **Michael Taubenslag Productions** (Jan Hus Playhouse, 351 E. 74th St.; 772-9180)—Sun. at 1: "The Funzapoppin' Magic Show." $3.95. . . . **The Little People's Theater Company** (39 Grove St.; 765-9540). "The Three Little Pigs" at 1:30 and "Cinderella" at 3, Sat. and Sun. $5.

CHILDREN'S MUSEUM OF MANHATTAN (Manhattan Laboratory Museum, 314 W. 54th St.; 765-5904)—10/11 and 10/12 at 1:30 and 3: "Maps and a Play for Columbus Day"—Children of all ages can join in a map-making session that will explore the history and geography of the five boroughs of New York City. Also on both days at 2 in the 6th-floor Art Center: "Seaworthy and Shipshape," a land and sea adventure by the Baggy Pants Players. Hours: Tue.–Fri. 1–5; weekends, 11–5. Adults, $2 (weekends) and $1 (weekdays); children, $3 and $2.

NEW YORK PUBLIC LIBRARY—Free film program at the **Chatham Square** branch (33 E. Broadway; 964-6598). 10/8 at 4 and 10/11 at 2:30: "Sand Castles," sand animation; "Soohoo and the White Horse," animated drawings; "Liang and the Magic Paintbrush," computer-animated graphics. Must reserve.

STATEN ISLAND CHILDREN'S MUSEUM, at Snug Harbor (940 Richmond Terrace; 718-273-2060). 10/11 at 1 and 3: "Aymara," a form of Bolivian folk music for children ages 5 and above; 10/12 at 1 and 3: The Thunderbird American Indian Dancers will present native American music for children ages five and above; 10/13 at 1 and 3: "The Balinese Frog Prince," by the Practical Cats featuring Alice Cohen. Also in the third-floor Main Gallery: "Building Buildings-" . . . Downstairs Gallery: "Ancestors in the Waiting Room," an exhibit of life-size, three-dimensional figures created by 7th- and 9th-graders; "Origami by Children," a colorful collection of origami art. Hours: Wed.–Fri., 2–5, Sat. and Sun., 11–5. $2.

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KEY TO ABBREVIATIONS	
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

THE BITTER END—149 Bleecker St., 673-7030. Thru 11/2, songwriters contest. **No credit cards.**

BLUE NOTE—131 W. 3rd St., 475-8592. Thru 10/12, Carmen McRae. 10/13, Carl Allen All Stars. 10/14–19, Oscar Peterson with Joe Pass, Martin Drew, Bob Cranshaw. 10/21–26, The Crusaders with Joe Sample, Wilton Felder. **AE, MC, V.**

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Thru 10/11, Joanne Brackeen, Cecil McBee. Sets from 9:45. **AE, CB, DC, MC, V.**

BRASIL BRASIL—50 W. 77th St., 873-0437. Every Wed. from 7:30–11:30, jazz-violinist Linda Fennimore. **AE, MC, V.**

CAFE JUPITER—228 W. 10th St., 924-9292. Duplex restaurant and jazz club. 10/10,11, Tom Moran with Tony Vacca. 10/12, bassist Clint Houston with guitarist Chuck Wayne. 10/17, 18, a tribute to Bill Evans. Shows Fri. & Sat. at 9, 10:30 & midnight, Sun. at 7, 8:30 & 10. **AE, MC, V.**

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Tues., Stanley's Washboard Kings. Wed., The Bourbon St. Jass Band. Thurs., The Ernie Lumer Sextet. Fri., The Canal Street Dixieland, Jazz and Blues Band. Sat., The Great Atlantic Jazz Band. Music Tues.–Thurs. 8–11, Fri. 9–11, Sat. 8:30–midnight. **AE, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St., 982-3260. Supper club. 10/7–19, singer Ernestine Anderson. Shows Tues.–Thurs. at 9:30 & 11:30, with an extra show on Fri. & Sat. at 1 a.m. **Upstairs:** "Club Tropicale" presents Caribbean dance music with a live d.j. every Fri. & Sat. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon. Irish Sessions. 10/11, The Chicken Chokers. 10/18, Frank Wakefield with Summit. Shows at 9. **No credit cards.**

FAT TUESDAY'S—190 Third Ave., 533-7902. 10/7–12, Mose Allison. 10/14,15, Kevin Eubanks. **AE, MC, V.**

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. Thru 10/11, Mon.–Sat. at 8, comedienne/singer Maxine Lapiduss followed by singer/pianist Phoebe Legere from 9:30. 10/13–18, Betty Rhodes, Mon.–Sat. at 8. **AE.**

GREENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. 10/7–11, Larry Vukovitch. 10/12, Anthony Cox and Peter Madsen. 10/13, Peter Malinverni. 10/14–18, Hal Schaefer. **Upstairs:** 10/10 at 8, The High Heeled Women, followed by Celeste at 10, and Comedy at midnight. 10/11 at 8, The Marta Sanders Show, followed by Cabaret at 9:30, 11 & 1 a.m. **AE, MC, V.**

GREGORY'S—63rd St. & First Ave., 371-2220. 10/8–11, 10–3 a.m., singer Alicia Sherman with pianist Richard Sussman and Boots Maleson on bass. Mon.–Fri. 5–10, singer pianist Sorrow Astrasa. Sun. 5–10, Stan Edwards. Sun. & Mon., 10–3, Joe Derise with John Dooley. Tues., 10–3, Chuck Wayne Trio. **AE, CB, DC, MC, V.**

HORN OF PLENTY—91 Charles St., at Bleecker St., 242-0636. 10/9 at 8:30, Sara Lovell. 10/10 at 8, singer Alice Levine with John Wallowitch; Pamela Massy and Christopher Macklin at 10:30. 10/11 at 8, Pamela Massy and Christopher Macklin; Phillip Mann at 10:30. 10/15 at 8, Cindy Karp. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.–Sat. from 7:30–12:30 a.m., in addition from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30. **AE, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St., 473-9870. 10/7, Barry Finnerty; Netherclass. 10/8, J.T. Bowen; Joy Rose and the Buds. **No credit cards.**

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.–Sat. from 9:30 p.m., Sun.–Mon. from 9. 10/7–11, pianist Hilton Ruiz with Ray Drummond on bass. 10/14–18, pianist Adam MaKowicz with Jamil Nasser on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St., 758-2272. 10/7–11/1, singer Keely Smith. Tues.–Sat. at 9 & 11. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St., 864-8832. 10/7,8, Justin Page with Jon Gordon, Kevin Hays, Chris Walker. 10/9, Jan Leder. 10/10,11, McCoy Tyner. **AE, CB, DC, MC.**

MR. SAM'S—1265 Third Ave., near 73rd,517-2020. 10/7–11, singer-pianist Bobby Scott. 10/14–18, singer Arthur Prysock. **AE, MC, V.**

THE RED BLAZER—1571 Second Ave., at 82nd St., 535-0847. Wed. at 8:30, Howie Wyeth. Thurs., Cynthia Sayer Vintage Jazz Trio. Fri. at 9, Lydia with Howie Wyath. Sat. at 9, pianist-singer Loren Koroveck plays ragtime, stride, and barrelhouse. Sun. at 8:30, jazz-violinist Pete Compo. **AE.**

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 10/10, Third World. 10/11, 10,000 Maniacs; Georgia Satellites. 10/16, Max Headroom; Death Comet. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. 10/7–12, Art Blakey and the Jazz Messengers. 10/14–19, Pharoah Sanders Quartet. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln-Center eatery with excellent entertainment. 10/7–11, Cissy Houston. 10/14–18, Roy Ayhers. Tues.–Thurs. at 9 & 11, Fri.–Sat. at 9 & midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St., 777-5077. 10/7, Liquid Hips; I.Q. 10/8, Floor Kiss; Combo Limbo. 10/9, Corvairs; the Wind, the Charm. 10/10,11, Otis Rush. 10/12, Chicago Bob Nelson. 10/13, The Last Words of Dutch Shultz. 10/14, Bagatelle. Shows from 9 p.m. **No credit cards.**

VILLAGE CORNER—142 Bleecker St., 473-9762. 10/7, Lance Hayward. 10/8,9, Janice Friedman. 10/10,11, Lance Hayward alternating with Janice Friedman. 10/12 at 3, Tom Zivkovich Trio. 10/12–14, Lance Hayward. Music Sun.–Thurs. 8–2 a.m., Fri.–Sat. 9–3 a.m. **No credit cards.**

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. 10/7–12, Red Rodney; Steve Oatts quartet. 10/13, Mel Lewis. Shows at 10, 11:30, & 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway, 666-9160. Jazz, Tues.–Sun. from 9. 10/7,14, Joe Chev Quartet. 10/8–12, the Eddie Bonnemere Trio. 10/13, comedy night. **MC, V.**

THE WHIPPOORWILL—18 E. 18th St., 675-7100. 10/7–12, The George Coleman Quintet. 10/14–19, Ahmad Jamal trio. Shows at 10, 11:30 and 1 a.m. **AE, MC, V.**

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music daily at 8. Thru 10/11, pianist Hal Schaefer with Harvie Swartz on bass. 10/13–18, pianist Junior Mance with Marty Rivera on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-and-western entertainment. Mon.–Thurs. 11:30 a.m.–3 a.m., Fri. 11:30–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 10/7, New Riders of the Purple Sage. 10/9–11, Radiators. 10/12, Firefall. 10/17,18, Poco plus David Keyes. **AE, CB, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. 10/14–19, comedienne Paul Provenza. Tues.–Sun at 9, Fri. & Sat. at 9 & 11:30. **AE, MC, V.**

COMEDY U. GRAND—55 Grand St., 431-4022. Featuring the finest New York comedy acts. Wed., audition night. Thurs., all-female comediennes. Fri. & Sat., Best of Comedy U. Sun., Comedy-on-the-Edge. Mon., Collins & Freidman. Tues., Uncle Floyd Solo in SoHo. Shows at 9p.m. **No credit cards.**

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Showcase for stand-up comics and singers, Sun.–Thurs. the fun starts at 9, Fri. 9 & midnight, Sat. 8:30 & midnight. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 10/12, Nancy Redman, Barry Weintraub, Richie Gold, Steve Rizzo, and Hiram Kasten.Sun.–Thurs at 9:15, Fri. at 9 & 11:30, Sat. at 8, 10:30 & 12:30. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week, with regulars Mario Cantone, Jeffrey Essmann, Ron Darian, and Angela Scott, Sun.–Thurs. 8 p.m.–4 a.m., Fri. at 8 & midnight, Sat at 8, 10:30 and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St. (in the Elysee Hotel). 753-1066. Mon.–Fri. pianist Johnny Andrews, 5:30–7:30. Continuous entertainment. Fri.–Sat., two shows, first show at 9:30, featuring Mel Martin, Lynn Devore & Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. 10/8, magician Imam and comedian Terry Day. 10/9, magician Torkova and Terry Day. 10/10,11, magician Eric DeCamps and comedienne Dorothy Fox. 10/14, comedy showcase. Tues.–Thurs. at 9:30, Fri. & Sat. at 9 & 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St., 595-0850. Club with comics from TV and the national club scene. 10/7–12, Judy Carter, Lou Dimaggio, Gabe Abelson. 10/14–19, Karrt Amaros, Al Ducharme, Bill McCarty. **AE, MC, V.**

DISCO/DANCING

HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.–Thurs. 7–midnight, Fri.–Sat. 7:30–1 a.m. **AE, CB, DC, MC, V.**

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing, nightly except

Sun., from 10. Thru 10/26, The Mike Cerrati Trio featuring Bob Renino and Vince Nicosia alternating with singer-pianist Tommy Furtado Trio. **AE, CB, DC.**

PRIVATE EYES—12 W. 21st St., 206-7770. Video-nightclub with the largest video collection in the world, shown on 34 video screens. Open nightly from 10 p.m.–4 a.m. **AE.**

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country and western to jazz, Thurs.–Sat. 9–4 a.m. **No credit cards.**

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant. Mon.–Sat. 7:30–midnight with a lively disco from 10:30 p.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant/bar, and is open for dancing Thurs.–Sun. from 2:30. 10/9, Fred & Ginger look-alike contest. **AE, V.**

THE SAINT—233 E. 6th St., 477-0866. Dancing under the largest planetarium dome to music from the sixties to rock, every Thurs. 10–4 a.m. & Fri. 8–4 a.m. **No credit cards.**

S.O.B.'S—204 Varick St., 243-4940. A club/restaurant/bar featuring the live music of Brazil, Africa, and the Caribbean. 10/7–9, Gato Barbieri. **AE, CB, DC, MC, V.**

TAVERN ON THE GREEN—Central Park at W. 67th St., 873-3200. **Terrace Garden:** Dance under the stars to the music of Bill Sledge and His Hammers, every Tues.–Sun. from 9–1 a.m., (weather permitting). **AE, CB, DC, MC, V.**

CABARET

BACKSTAGE—318 W. 45th St., 489-6100. **The Green Room:** The Singing Trio Gotham presents *There's No Business in Show Business,* every Wed.–Fri. at 11 p.m. **AE, DC, MC, V.**

THE BALLROOM—253 W. 28th St., 244-3005. Blossom Dearie's Summer Concerts, Wed.–Sat. at at 6:30 . . .Thru 10/11, Charles Pierce and his "Living Dolls," Tues.–Thurs. at 9, Fri. & Sat. at 9 & 11. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret/restaurant with a new revue, *Voila America!,* produced by Leonard Miller featuring dancers, singer Pam Souders, comic puppeteer Michael Roloff, and comedian Ken Hoyle, Sun.–Thurs. at 9 & 11, Fri. & Sat. at 9 & 11:30 . . . John J. Syarez, a versatile pop/rock singer entertains in the lounge, Mon.–Fri. from 5–7:30. **AE, CB, DC.**

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only.* Wed.–Sat. at 8:30. **AE.**

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1986,* a musical comedy revue by Gerard Alessandrini starring Ron Bohmer, Mark Mitchell, Roxie Lucas, Barbara Walsh, and Craig Wells, Sun., Tues.–Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St., 935-0244. 10/8, Lori Bethe. 10/9, The Entertainment Committee. 10/10, Vida; Alexandra Cortese. 10/11, Lori Bethe; Cynthia Crane. 10/14, Arthur Kirson. **AE, MC, V.**

TOP OF THE GATE—at the Village Gate, Bleeker & Thompson Sts., 475-5120. *Beehive* - musical revue by Larry Gallagher, featuring Ellen Foley, Jasmine Guy, Pattie Darcy, Carol Lynne Maillord, Gina Taylor, and Laura Theodore. Shows Tues.–Thurs. at 8, Fri.–Sat. at 7 & 10, Sun. 5. **AE MC V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Julie Wilson returns with *Hooray for Love,* a celebration of Harold Arlen, Tues.–Sat at 9:15 & 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

BARBIZON—140 E. 63rd St., 715-6929. **Barbizon Cafe Bar:** Singer-pianist Diana Rogers, nightly 5–9 p.m., except Mon. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe Carlyle:** Singer-pianist Bobby Short returns, Tues.—Sat. at 10 & midnight. **Bemelmans Bar:** Jazz-pianist Barbara Carroll, Tues.–Sat. at 9:45. **AE, CB, DC, MC, V.**

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with the Sal Matthews and Ted Rosenthal Trios alternating Mon.–Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Linda Rose Mon.—Sat. 5–8, followed by Paul Roth, Tues.–Sat. 8–1 a.m., and pianist Earl Rose plays Mon. 8–1 a.m. **AE, CB, DC, MC, V.**

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.–Fri., 5–midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.—Sun. 6–11, with James Jordan alternating Mon. & Tues. **The Promenade:** Piano bar with pianist/singer April Chestner every Tues. & Thurs.–Sun. from 7–midnight, Mon. & Wed. pianist Betsy Hirsch takes over. Every Mon.–Fri. from 3–7, pianist Spencer Glanz, and Sat.–Sun. Steve Montgomery alternates with Jim Jordan and Roland Granier de Lafayette. **Pursuits:** Nightclub with video entertainment and dancing, Mon.–Thurs. from 4–2 a.m., Fri. to 4 a.m., Sat. 9–4 a.m. 10/15, An Image Cabaret: Skincare. **AE, CB, DC, MC, V.**

MILFORD PLAZA— 261 W. 44th St., Stage Door Canteen (997-0046): Singer William Ryall. Tues.–Sat. at 11. 10/14–18, Nancy Johnston. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance and dine with the Tony Terini Trio Tues.–Sat., 8–midnight. Pianist Nancy Winston, Sat.–Sun., 6–10. **AE, CB, DC, MC, V.**

SHERATON-RUSSELL—Park Ave. & 37th St., 685-7676. **The Judge's Chamber:** Casually elegant lounge with pianist Fred Miller, every Tues.–Fri. from 9:30–12:30. **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Cocktail Terrace:** Singer-pianist Kathy Tarrant, Tues.–Sat. from 5:30–9, followed by Tina Devaron from 9–1 a.m. Susan Bradley plays Sun.–Mon. 5:30–9, followed by Nancy Marano from 9–1 a.m. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St., 535-2000. **Polo Lounge:** Pianist Roy Gerson plays Mon.–Fri. from 7–11 p.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th & 80th Sts.,724-6868. High-tech piano bar with singing waiters and waitresses performing anything from Bach to Broadway. Nightly from 7 p.m.–4 a.m. **AE.**

DON'T TELL MAMA—343 W. 46th St., 757-0788. 10/10,11 at 11, Julie Sheppard in *Julie, Julie, Julie.* **No credit cards.**

JOES PIER 52—163 W. 52nd St., 245-6652. Jazz singer-pianist Sara McLawler, Wed.–Thurs. 8–1 a.m., Fri.—Sat. to 2 a.m. Singer-pianist Teri Thornton plays Sun.–Tues. 8–1 a.m. **AE, CB, DC, MC, V.**

LES TUILERIES—40 Central Park South, 832-3835. Art Deco restaurant/piano bar with singer-pianist Ann Hampton Callaway performing every Wed.–Sat. from 9:30–1:30 a.m., Clementine Jones takes over on Mon. & Tues. from 8:30–12:30, and Marcus Dugan plays Sun. from 8:30–12:30. **AE, CB, DC, MC, V.**

LIDO—345 W. 46th St., 582-4801. American/continental restaurant with popular song-stylist Danny Apolinar every Wed.–Sat. from 10 p.m.–2 a.m. **AE, CB, DC, MC, V.**

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with pianist Kevin Olsen with Murray Wall on bass, Tues.–Sat. from 8:30 p.m. **AE, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with pianists Keith Thompson, Paul Sportelli, and Roy Glover alternating nightly from 8 p.m. **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Restaurant/-piano bar. Singer-pianist John B. Holt, Thurs.–Sat. from 8 p.m. Singer-pianist Rudy Roberson takes over Mon.–Wed. **AE, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Andy Monroe. Wed. & Mon., Bobbi Miller. Thurs. & Fri., Buck Bucholz. Sat., Bobbie Miller followed by Buck Buckholz. Sun., George Cotton. **AE, DC, MC, V.**

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RADIO
HIGHLIGHTS

Wed., Oct. 8

3:00/WNCN—Bruch: Konzertstucke for Violin & Orch, Op. 84; **Vivaldi:** Cto for Strings & Continuo in g.

WNYC—Monk: *Turtle Dreams.*

4:00/WQXR-AM/FM—Ravel: *Mother Goose* Suite.

5:00/WNCN—Handel: Cto Grosso in B-Flat, Op. 3, #1.

6:00/WNCN—Vivaldi: *Four Seasons:* "Autumn," Op. 8.

7:04/WQXR-AM/FM—Handel: *Il Pastor Fido:* Hunting Scene.

8:00/WNCN—Zelenka: Ouverture a 7 concertanti in F; **Vaughan Williams:** Fantasia on a Theme by Tallis.

WNYC—The Tchaikovsky Competition. Finals.

8:05/WQXR-AM/FM—Arne: Ov #3 in G; **Arnold:** Guitar Cto.

9:00/WNCN—Bruch: Cto for Violin #1 in g, Op. 26; **Handel:** Cto for Organ #6 in B-Flat.

9:06/WQXR-AM/FM—McGraw-Hill Young Artists Showcase. Robert Sherman, host.

Thurs., Oct. 9

3:00/WNCN—Galuppi: Cto a quattro #6 in c; **Tchaikovsky:** Cto for Piano #3 in E-Flat, Op. 75.

WNYC—Sallinen: Sym #3; **Erickson:** *Night Music.*

4:00/WQXR-AM/FM—Delalande: Premier Caprice in D; **Chopin:** Ballade #1 in g.

5:00/WNCN—Lanner: "Die Romantiker" Waltz, Op. 167.

6:00/WNCN—Telemann: Cto for Flute in G.

7:04/WQXR-AM/FM—Musical Chemistry.

8:00/WNYC—Mostly Mozart Festival 1986. **Mozart:** Sym #38 in D; Horn Cto #4 in E-Flat; **Beethoven:** Piano Cto #1 in C.

8:05/WQXR-AM/FM—Ireland: *Mai-Dun;* **Britten:** Sym for Cello & Orch.

9:00/WNCN—AT&T Presents Carnegie Hall Tonight. John Rubinstein, host. Orchestre de la Suisse Romande. Armin Jordan, conductor; oboist Heinz Holliger. **Holliger:** *Tonscherben;* **Dvorak:** Sym #7 in d, Op. 70.

Fri., Oct. 10

3:00/WNCN—Gershwin: *An American in Paris;* **Telemann:** Trio Sonata in e.

WNYC—Migot: *First Organ Book;* **Durufle:** *Requiem.*

4:00/WQXR-AM/FM—Mendelssohn: Duo Concertante for 2 Pianos & Orch.

5:00/WNCN—Wagner: *Gotterdammerung:* Siegfried's Rhine Journey.

6:00/WNCN—J. Strauss Jr.: "Vienna Blood" Waltz, Op. 354.

7:04/WQXR-AM/FM—Mozart: Divertimento in B-Flat for Winds; **Stravinsky:** Duo Concertante for Violin & Piano.

8:00/WNCN—Purcell: Voluntary for 2 Trumpets in C; **Shchedrin:** Cto for Piano #1.

WNYC—The Opening of The 1986 Bayreuth Festival. **Wagner:** *Tristan und Isolde* (Hofmann, Salminen, Altmeyer, Wlaschiha, Bayreuth Festival Orch & Chorus/Barenboim).

8:05/WQXR-AM/FM—Stanley: Cto in G for Organ & Strings; **Walton:** *Belshazzar's Feast.*

9:00/WNCN—Gounod: "Salut! Demeure chaste et pure"; **Hummel:** Cto for Trumpet in E-Flat.

9:06/WQXR-AM/FM—The Detroit Symphony Orchestra. Gunther Herbig, conductor; cellist Miklos Perenyi; violist Nobuko Imai. **Liszt:** *Prometheus;* **Sibelius:** *Lemminkainen:* "The Swan of Tuonela."

Sat., Oct. 11

9:05 a.m./WQXR-AM/FM—Piano Personalities. Aldo Ciccolini, piano. **Liszt:** *Annees de Pelerinage:* "Venezia e Napoli"; **Debussy:** Ballade.

10:00 a.m./WNCN—Poulenc: Intermezzo in D-Flat; **Mendelssohn:** Four Pieces for String Qt, Op. 81.

10:04 a.m./WQXR-AM/FM—Bach: Triple Cto in a; **Berlioz:** *Damnation of Faust:* Minuet of the Will-o'-the Wisps.

11:00 a.m./WNCN—Liszt: Hungarian Rhapsody #15 in a, "Rakoczy March."

11:05 a.m./WQXR-AM/FM—Bizet: *Roma:* "Carnaval."

12:00/WNCN—Mozart: Divertimento in B-Flat; **Albinoni:** Cto in E-Flat, Op. 10, #12.

WNYC—New Music From Eastern Europe. **Moravioff:** *Musiques Plastiques #9;* **Part:** *Fratres, Cantus.*

12:05/WQXR-AM/FM—Mercadante: Clarinet Cto in B-Flat.

1:00/WNCN—K. Muller: Fantasia Contrapunctistica.

2:05/WQXR-AM/FM—Saturday Afternoon at the Opera. **Massenet:** *Werther* (Troyanos, Kraus, Manuguerra, London Phil Orch/Plasson).

5:00/WNCN—Purcell: Fantasias; **Bach:** Sonata for Violin & Harpsichord in e.

5:05/WQXR-AM/FM—Music Mountain Chamber Music Series. New Arts Trio. **Mozart:** Trio in C; **Shostakovich:** Trio in C.

6:00/WNCN—R. Strauss: *Death and Transfiguration,* Op. 24.

7:00/WNCN—C. P. E. Bach: Trio Sonata in G.

8:00/WNYC—Marian McPartland's Piano Jazz IV. Pianist Marie Marcus pays tribute to her mentor, Fats Waller.

8:04/WQXR-AM/FM—Private Reserve. Vintage performances from the WQXR Archives. **Schumann:** Piano Cto in a (Hess, Philharmonia Orch/Schwarz).

9:00/WNCN—Saturday Night Opera. **Wagner:** *Lohengrin* (Armstrong, Connel, Hoffmann, Roar, Bayreuth Festival Chorus & Orch/Nelsson).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Christopher Hogwood, conductor; pianist Misha Dichter. **Mendelssohn:** "Ruy Blas" Ov; **Mozart:** Piano Cto #17 in G; **Beethoven:** Sym #2 in D.

Sun., Oct. 12

9:00 a.m./WNCN—Mozart: Piano Cto #22 in E-Flat;

9:05 a.m./WQXR-AM/FM—Piano Personalities. Krystian Zimerman, piano. **Mozart:** Piano Sonata #2 in F; **Brahms:** Theme & Variations in d.

10:00 a.m./WNCN—Classic Guitar. **Carulli:** Cto for Guitar in A; **Giuliani:** Grand Sonata for Flute & Guitar in A, Op. 85.

11:00 a.m./WNYC—Haydn sonatas performed by Casadesus, Gould, Brendel, and Balsam.

12:00/WNCN—Telemann: Cto for Trumpet in D; **J. Strauss Jr.:** "Emperor" Waltz, Op. 437.

WQXR-AM/FM—Vienna 1900: A Festival of Music From the Museum of Modern Art.

1:00/WNCN—Chicago Symphony Orchestra. James Levine, conductor; mezzo-soprano Tatiana Troyanos, tenor Neil Rosenschein, baritone Christopher Trakas, bass-baritone John Cheek, Chicago Symphony Chorus, Glen Ellyn Children's Chorus. **Berlioz:** *The Damnation of Faust,* Op. 24.

WNYC—Beethoven: Romance #1 in G, Op. 40; **Bartok:** Violin Cto #2.

2:00/WNYC—New Sounds. Live from Merkin Concert Hall. Guitarist Dan Ar Bras from Brittany, and electric cellist Tom McVeety from New Mexico.

3:04/WQXR-AM/FM—The New York Philharmonic. Martin Turnovsky, conductor; mezzo-soprano Marilyn Schmiege, pianist Rudolf Firkusny, narrator Werner Klemperer, New York Choral Artists. **Martinu:** Memorial to Lidice; **Novak:** *Dido;* **Dvorak:** Piano Cto in g.

3:30/WNCN—Berlioz: "King Lear" Ov, Op. 4.

5:00/WNCN—Gershwin: *Rhapsody in Blue.*

7:30/WNYC—Simon Preston in concert. Works of Elgar, Handel, Guilmant, Vierne, and Sousa.

WQXR-AM/FM—Chopin: Etudes, Op. 25, #7–#12.

8:00/WNCN—Dowland: Fantasie; **Mozart:** Sonata for Piano #3 in B-Flat.

8:05/WQXR-AM/FM—Delta Opera House. **Verdi:** *I Vespri Siciliani* (Arroyo, Domingo, Milnes, Raimondi, New Phil Orch/Levine).

9:00/WNCN—Brooklyn Philharmonic Orchestra. Lukas Foss, conductor; soprano Bianca Sauler, violinist Ruggiero Ricci. **Sibelius:** *Night Ride and Sunset; In Memoriam*; Five Symphonic Songs; Cto for Violin, Op. 47.

Mon., Oct. 13

3:00/WNCN—Liszt: *Annees de pelerinage, Deuxieme Annee:* "Apres une lecture du Dante."

4:00/WQXR-AM/FM—R. Strauss: Horn Cto #1 in E-Flat.

5:00/WNCN—Handel: *Water Music:* Suite.

6:00/WNCN—Offenbach: *Orpheus in the Underworld:* Ov.

7:04/WQXR-AM/FM—Bizet: *L'Arlesienne Suite #2;* **Handel:** Trio Sonata in g, Op. 5, #5.

8:00/WNYC—1986 Banff International String Quartet Competition.

8:05/WQXR-AM/FM—Vaughan Williams: Sym #2, "London"; Suite de Ballet: *Passepied.*

9:00/WNCN—Offenbach: *La Grand Duchesse de Gerolstein:* "Dites-lui."

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Michael Tilson Thomas, conductor; flutist Doriot Anthony Dwyer. **Copland:** *Billy the Kid:* Suite; **Gershwin:** *Rhapsody in Blue;* **Griffes:** Poem for Flute & Orch; **Respighi:** *Feste Romane.*

Tues., Oct. 14

3:00/WNCN—Borodin: Petite Suite; **Beethoven:** Polonaise, Op. 89.

WNYC—Kirchner: *Lily;* **Riegger:** Sym #3.

4:00/WQXR-AM/FM—Boccherini: Oboe Qt in A, Op. 33, #6; **Chausson:** *Viviane* (Symphonic Poem).

5:00/WNCN—Hotteterre: Suite in c.

6:00/WNCN—Sibelius: *Oceanides,* Op. 73.

7:03/WQXR-AM/FM—Haydn: Trumpet Cto in E-Flat; **Ravel:** Sonatine.

8:00/WNCN—WNCN Live. The King's Singers.

WNYC—The St. Louis Symphony Orchestra. Leonard Slatkin, conductor; pianist Leon Fleisher. **Reich:** Three Movements for Orch; **Ravel:** Piano Cto in D for the Left Hand.

8:05/WQXR-AM/FM—Vaughan Williams: *Five Tudor Portraits.*

9:00/WNCN—Chopin: Polonaise in c-sharp, Op. 26, #1.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. James DePriest, conductor. **Britten:** Sinfonia da Requiem; **R. Strauss:** *Ein Heldenleben.*

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

Weekdays, October 8–10 and 13–14

❷ **WCBS** 975-4321
❹ **WNBC** 664-4444
❺ **WNYW** 535-1000
❼ **WABC** 887-7777
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Ⓜ **CINEMAX** 512-1208
Ⓝ **UPTOWN** 304-3000
Ⓢ **SHOWTIME** 708-1600

Closed-caption programming is indicated (cc).

Please note: Because of programming adjustments for the new fall season, schedules are subject to many last-minute changes.

6:00
❷ News
❹ Today in New York
❺ Jayce and the Wheeled Warriors
❼ World News
❾ Jimmy Swaggart
⓫ Wed/Open Mind
Thu/Aprenda Ingles
Fri, Mon/Tom and Jerry
Tue/Carrascolendas
Ⓗ Wed/**Movie:** Savage and Beautiful
Mon/Out of Step
Ⓜ Fri/Marilyn Monroe—Beyond the Legend
Mon/**Movie:** Great Catherine
Ⓢ Tue/**Movie:** Whistle Down the Wind

6:30
❷ Today's Business
❹ News
❺ Centurions
❾ 700 Club
⓫ Robotech
Ⓜ Tue/**Movie:** A Raisin in the Sun
Ⓢ Thu/Shelley Duvall's Tall Tales & Legends: The Legend of Sleepy Hollow
Fri/Arthur and the Square Knights of the Round Table

6:35
Ⓗ Thu/Survival Series
Fri/The Adventures of Robin Hood

6:45
㉑ ㉛ AM Weather

7:00
❷ Morning News
❹ Today
❺ Rambo
❼ Good Morning America (cc)
⓫ GoBots
㉑ Lilias, Yoga and You
㉛ Ohayo! New York
Ⓗ Mon/The Red Balloon
Tue/17 Going on Nowhere
Ⓜ Wed/**Movie:** A Test of Love
Thu/**Movie:** Dallas
Fri/**Movie:** Maxie
Ⓢ Wed/Shelley Duvall's Tall Tales & Legends: Pecos Bill
Mon/Minors

7:30
❺ She-Ra
❾ Straight Talk
⓫ The Transformers
㉑ Hooked on Aerobics
Ⓗ Fraggle Rock (cc)
Ⓢ Thu/**Movie:** Streets of Fire (cc)

8:00
❺ The Flintstones
⓫ Heathcliff
⓭ 3-2-1 Contact
㉑ Sesame Street
Ⓗ Wed/**Movie:** The Aviator
Thu/**Movie:** Sphinx
Fri/**Movie:** Heidi (1968)
Mon/**Movie:** To Find My Son
Tue/**Movie:** Oh, God! You Devil
Ⓜ Mon/Max Trax #26
Ⓢ Wed/**Movie:** American Flyers (cc)
Fri/**Movie:** Cannonball Run II (cc)
Mon/**Movie:** Garbo Talks
Tue/**Movie:** Victory

8:30
❺ My Little Pony
❾ Romper Room
⓫ Scooby Doo
⓭ Mister Rogers' Neighborhood
Ⓜ Wed/**Movie:** Fletch
Mon/Rock and Roll: The Early Years

9:00
❷ True Confessions
❹ People's Court
❺ Brady Bunch
❼ Morning Show
⓫ Little House on the Prairie
⓭ Sesame Street
㉑ Instructional Television (concludes at 3 p.m.)
㉛ Captain Kangaroo
Ⓜ Thu/**Movie:** The Philadelphia Experiment
Fri/**Movie:** Diamond Horseshoe
Tue/**Movie:** A Test of Love

9:30
❷ The Judge
❹ Love Connection
❺ Leave It to Beaver
● Zoobilee Zoo
㉛ Wildside
Ⓜ Mon/**Movie:** Fletch

10:00
❷ $25,000 Pyramid
❹ Family Ties
❺ I Love Lucy
❼ Oprah Winfrey Show
❾ My Favorite Martian
⓫ Love Boat
㉛ Body Electric
Ⓗ Wed/**Movie:** City Heat
Thu/Movie Maker
Fri/**Movie:** Forbidden
Mon/**Movie:** The Great Muppet Caper
Tue/**Movie:** Red Dawn
Ⓢ Wed/**Movie:** The Devil and Daniel Webster
Thu/**Movie:** Tennessee Champ
Fri/**Movie:** Cimarron (1931)
Mon/**Movie:** Texas Carnival
Tue/**Movie:** The Whisperers

10:30
❷ New Card Sharks
❹ Sale of the Century
❺ Bewitched
❾ Abbott and Costello
㉛ Modern Maturity (except Tue)
Tue/Madeleine Cooks
Ⓗ Thu/**Movie:** Teen Wolf
Ⓜ Wed/**Movie:** Tommy
Tue/**Movie:** Victory

11:00
❷ Price Is Right
❹ Wheel of Fortune
❺ One Day at a Time
❼ Fame, Fortune, and Romance
❾ Partridge Family
⓫ Best Talk in Town
㉛ Creative Living
Ⓜ Thu/**Movie:** The Wall
Fri/**Movie:** Cat's Eye

11:30
❹ Scrabble
❺ All in the Family
❼ Double Talk
❾ I Dream of Jeannie
⓫ Falcon Crest
㉛ Wed/Apprentice to the Gods
Thu/Right to Know
Fri/Japan's Grand Kabuki
Mon/Newsleaders: Otis Chandler
Tue/Innovation
Ⓜ Mon/**Movie:** The Opposite Sex
Ⓢ Wed/**Movie:** Rustlers' Rhapsody (cc)
Thu/**Movie:** Second Hand Hearts
Mon/**Movie:** My Science Project

12 NOON
❷ Strike It Rich
❹ Super Password
❺ Midday (except Mon)
Mon/**Movie:** The Apple Dumpling Gang Rides Again (1979). Don Knotts.
❼ Ryan's Hope
❾ News
㉛ Wed/Beats of the Heart
Thu/The Africans
Fri/Mystery!: Praying Mantis
Mon/Masterpiece Theatre: Winston Churchill—The Wilderness Years
Tue/Story of English
Ⓗ Wed/**Movie:** All the Rivers Run (Part III)
Thu/**Movie:** All the Rivers Run (Part IV)
Fri/**Movie:** Oh, God! You Devil
Mon/**Movie:** Dune (cc)
Tue/**Movie:** Royal Wedding
Ⓢ Tue/**Movie:** Cannonball Run II (cc)

12:05
Ⓢ Fri/**Movie:** The Adventures of Buckaroo Banzai

12:30
❷ Young and the Restless (cc)
❹ Search for Tomorrow
❼ Loving
⓫ Wed/**Movie:** Our Time (1977). Pamela Sue Martin.
Thu/**Movie:** Death Be Not Proud (1975). Robby Benson.
Fri/**Movie:** Panic in the City (1967). Howard Duff.
Mon/*Puttin' On the Kids*
Tue/**Movie:** Pearl (1978). Part I. Robert Wagner.
Ⓜ Wed/Max Trax
Fri/**Movie:** Kind Hearts and Coronets
Tue/**Movie:** Diamond Horseshoe

1:00
❹ Days of Our Lives
❺ Hour Magazine (except Mon)
❼ All My Children
❾ Wed/**Movie:** Captains and the Kings (1976). Part III. Richard Jordan.
Thu/**Movie:** Captains and the Kings (1976). Part IV. Henry Fonda.
Fri/**Movie:** Captains and the Kings (1976). **Part V.** Jane Seymour.
Mon/**Movie:** Mississippi Gambler (1953). Tyrone Power.
Tue/**Movie:** Prisoner of Zenda (1952). Stewart Granger.
⓫ Mon/Pound Puppies
㉛ Wed/Videoville: Becoming American
Thu/River Journeys
Fri/Canadian Establishment
Mon/Leo Buscaglia: The Sounds of Love
Tue/Shakespeare Hour: Twelfth Night
Ⓜ Wed/**Movie:** Great Catherine
Ⓢ Wed/**Movie:** Paul's Case

1:30
❷ As the World Turns
Ⓗ Tue/Movie Maker
Ⓜ Thu/**Movie:** Love and Larceny
Mon/**Movie:** Dallas
Ⓢ Thu/**Movie:** Gold Is Where You Find It
Mon/**Movie:** The Grey Fox

2:00
❹ Another World
❺ Inspector Gadget
❼ One Life to Live
⓫ Mon/Star Fairies (animated)
㉛ Wed/The West of the Imagination
Thu/Odyssey
Fri/Managing Our Miracles
Mon/From Oregon With Love
Tue/Moments in Time
Ⓗ Wed/**Movie:** Agnes of God (cc)
Thu/**Movie:** Dune
Fri/Not *Necessarily* the News
Tue/**Movie:** Advice to the Lovelorn
Ⓢ Wed/**Movie:** Victory
Fri/**Movie:** Two Loves
Tue/**Movie:** Streets of Fire (cc)

2:30
❷ Capitol
❺ The Jetsons
⓫ Superfriends (except Mon)
⓭ French Chef
Ⓗ Fri/**Movie:** Royal Wedding
Mon/**Movie:** The Corn Is Green (1979)
Ⓜ Fri/Marilyn Monroe—Beyond the Legend
Tue/**Movie:** Night of the Comet

3:00
❷ Guiding Light
❹ Santa Barbara
❺ Defenders of the Earth
❼ General Hospital (except Wed)
Wed/**Baseball:** American League Championship Series *(concludes at approx. 6)*
❾ Cannon
⓫ Smurfs
⓭ Wed/Food for Thought
Thu/Madeleine Cooks: Oysters and Shrimp
Fri/Frugal Gourmet: Low Salt/Low Fat Cooking
Mon/Great Chefs of San Francisco
Tue/New York Master Chefs: André Soltner (Lutece)
㉑ Lilias, Yoga and You
㉛ Wed, Mon/Computer Chronicle
Thu/Educational Computing
Fri/Rockschool
Ⓜ Wed/**Movie:** A Raisin in the Sun
Ⓢ Mon/Minors

3:05
Ⓢ Thu/Misunderstood Monsters

3:30
❺ Silverhawks
⓫ Ghostbusters
⓭ Wed, Mon/This Old House (cc)

Thu/People, Pets & Dr. Marc
Fri/Victory Garden
Tue/A House for All Seasons
21 Hooked on Aerobics
31 Video Music Box
M Fri/**Movie:** The Jigsaw Man
Mon/Screen Legends: Gary Cooper

4:00
2 Divorce Court
4 Donahue
5 He-Man and the Masters of the Universe
7 Jeopardy (except Wed)
9 Police Woman
11 G. I. Joe
13 Sesame Street
21 Mister Rogers' Neighborhood
H Wed/The Prince's Trust All-Star Rock Concert
Fri/The Adventures of Robin Hood
Mon/Out of Step
Tue/**Movie:** Teen Wolf
M Thu/**Movie:** Ladyhawke
Mon/**Movie:** To Sir With Love
S Wed/Shelley Duvall's Tall Tales & Legends: Pecos Bill
Thu/Shelley Duvall's Tall Tales & Legends: The Legend of Sleepy Hollow
Fri/Shelley Duvall's Tall Tales & Legends: Casey at the Bat (cc)
Mon/Arthur and the Square Knights of the Round Table
Tue/**Movie:** Whistle Down the Wind

4:30
2 Superior Court
5 Thundercats
7 Card Sharks (except Wed)
11 Galaxy Rangers
21 3-2-1 Contact
31 World TV Presents
H Wed/**Movie:** Savage and Beautiful
Thu/Survival Series
M Tue/**Movie:** Ghostbusters

5:00
2 4 News
5 Diff'rent Strokes
7 News (except Wed)
9 Hart to Hart
11 Eight Is Enough
13 Mister Rogers' Neighborhood
21 Sesame Street
H Fri/**Movie:** Rhinestone
Mon/The Red Balloon
M Fri/**Movie:** Rock and Roll: The Early Days
S Wed/Faerie Tale Theatre: The Pied Piper of Hamelin (cc)
Thu/Crown of Bogg
Fri/Minors

5:30
2 News
5 Facts of Life
13 3-2-1 Contact
31 Wed/Everything Else
Thu/Black Viewpoint
Fri/Media Arts
Mon/Insight With Earl Weber
Tue/Beyond the Headlines
H Thu/Out of Step
Mon/**Movie:** City Heat
Tue/To Climb a Mountain
M Wed/**Movie:** Maxie
S Thu/An Ounce of Cure
Mon/Joey and Redhawk (Part I)

5:45
31 News From City Hall

Weeknights, October 8–10 and 13–14

WED., OCT. 8

6:00
2 4 7 News
5 Three's Company
9 Magnum, P.I.
11 Gimme a Break
13 New Jersey News
21 Lassie
31 Italian programming (concludes at 8)
H **Movie:** Places in the Heart
S **Movie:** American Flyers (cc)

6:30
5 WKRP in Cincinnati
11 Benson
13 Nightly Business Report
21 Doctor Who

7:00
2 4 7 News
5 M*A*S*H
9 $100,000 Pyramid
11 The Jeffersons
13 Newton's Apple
21 Nightly Business Report

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 Current Affair
7 Hollywood Squares
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer NewsHour
21 Long Island Report
M The Max Headroom Show #5

8:00
2 Together We Stand
4 Highway to Heaven
5 **Movie:** Columbo: Any Old Port in a Storm (1973). Peter Falk.
7 **Baseball:** National League Championship Series (concludes at approx. 11:30)
9 News
11 **Movie:** Telefon (1977). Charles Bronson.
21 Discover: The World of Science
31 Connections
H **Movie:** Until December
M **Movie:** Remo Williams: The Adventure Begins . . .
N **Movie:** Permanent Vacation
S Brothers (cc)

8:30
2 Better Days
9 Million Dollar Chance of a Lifetime
13 You Gotta Have Art: Charles Bragg
S It's Garry Shandling's Show

9:00
2 Magnum, P.I.
4 Gimme a Break
9 **Movie:** QB VII (1974). Part II. Ben Gazzara. (Part I, Tue., Oct. 7 at 9 p.m.)
13 Discover: The World of Science
21 Channel Three
31 The Edge of Darkness
S **Movie:** Rustlers' Rhapsody

9:30
4 You Again?

10:00
2 The Equalizer
4 St. Elsewhere
5 11 News
13 21 World Without Walls
H America Undercover: Verdict—The Wrong Man
M **Movie:** Jagged Edge
N **Movie:** Those Glory, Glory Days

10:30
11 News

10:45
S Celebrity Lifestyles

11:00
2 4 News
5 M*A*S*H
9 Carol Burnett and Friends
11 Odd Couple
13 Cocaine Trilogy
21 Monty Python's Flying Circus
H **Movie:** Agnes of God (cc)
S **Movie:** Can You Keep It Up for a Week?

11:30
2 Adderly
4 Tonight Show
5 Kojak
7 News
9 Police Woman
11 The Honeymooners
21 Nightly Business Report

12 MIDNIGHT
7 Nightline
11 Star Trek
13 Masterpiece Theatre: Winston Churchill
21 Long Island Report
M **Movie:** Maxie
N **Movie:** Streamers

12:20
S **Movie:** Victory

12:30
4 David Letterman
5 I Love Lucy
7 Nightlife
9 Entertainment Tonight

12:40
2 **Movie:** Most Wanted (1976). Robert Stack.

12:45
H **Movie:** Stand Alone

1:00
5 Get Smart
7 Dick Cavett Show
9 Joe Franklin Show
11 Twilight Zone

1:30
4 11 News
5 **Movie:** Grand Hotel (1932). Greta Garbo, Joan Crawford, John Barrymore. Fabulous all-star cast in this Oscar winning film about guests in a plush Berlin Hotel; stunning performances and Garbo's famous "I want to be alone" line; a must-see film!

1:40
M **Movie:** Pale Rider

2:00
2 News
4 Crosswits
7 Tales of the Unexpected
9 **Movie:** After the Fox (1966). Peter Sellers.
11 Grizzly Adams

2:20
H **Movie:** Private Resort

2:25
S **Movie:** The Emerald Forest (cc)

2:30
4 Sally Jessy Raphaël
7 **Movie:** The McCullochs (1975). Forrest Tucker.

3:00
4 Ben Casey
11 Emergency One!

3:40
M **Movie:** Too Scared to Scream

3:45
H **Movie:** Bachelor Party (cc)

3:52
5 **Movie:** Get Smart

4:00
4 Ben Casey
9 Jackie Gleason Show
11 Emergency One!

4:22
5 Make Room for Daddy

4:25
S It's Garry Shandling's Show

4:30
7 Greatest Sports Legends
9 Jackie Gleason Show

5:00
4 Here's Lucy
7 New Dating Game
9 News
11 One Step Beyond

5:05
S Brothers (cc)

5:20
M **Movie:** Heavenly Bodies

5:30
4 Here's Lucy
7 Morning Stretch
11 News

5:35
H America Undercover: Verdict—The Wrong Man
S Paul's Case

THU., OCT. 9

6:00
2 4 7 News
5 Three's Company
9 Magnum, P.I.
11 Gimme a Break
13 New Jersey News
21 Lassie
31 Italian programming (concludes at 8)
M **Movie:** Eddie and the Cruisers
S **Movie:** Streets of Fire

6:30
5 WKRP in Cincinnati
11 Benson
13 Nightly Business Report (cc)
21 Doctor Who
H Movie Maker

7:00
2 4 7 News
5 M*A*S*H
9 $100,000 Pyramid
11 The Jeffersons
13 Nature Watch
21 Nightly Business Report
H **Movie:** Bye Bye Birdie

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 Current Affair
7 Hollywood Squares
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer NewsHour
21 Long Island Report
S Washingtoon

8:00
2 Simon & Simon
4 Cosby Show
5 **Movie:** The Brotherhood (1968). Kirk Douglas.
7 **Baseball:** National League Championship Series (concludes at approx. 11:30)
9 News
11 **Movie:** Mr. Majestyk (1974). Charles Bronson.
21 Wild America (cc)
31 Videoville
M The Real Buddy Holly Story
N **Special:** Short Film Festival Winners
S **Movie:** Second Hand Hearts

8:30
4 Family Ties
9 Million Dollar Chance of a Lifetime
13 Currents: Abortion
21 This Old House (cc)

9:00
2 Knots Landing
4 Cheers
9 **Movie:** QB VII (1974). Part III. Lee Remick. (Part I, Tue., Oct. 7 at 9 p.m.)
13 The Africans
21 Mystery!: Shroud for a Nightingale
31 Masterpiece Theatre: Winston Churchill
H **Movie:** Teen Wolf
M **Movie:** Vision Quest

9:30
4 Night Court

10:00
2 Kay O'Brien
4 Hill Street Blues (cc)
5 11 News
13 **Special:** Almonds and Raisins: A History of Yiddish Cinema
21 Masterpiece Theatre: Winston Churchill
31 Mystery!: Praying Mantis
N **Movie:** Stranger Than Paradise
S **Movie:** Blazing Saddles

10:30
11 News
H Lionel Richie

11:00
2 4 News
5 Late Show Starring Joan Rivers
9 Carol Burnett and Friends
11 Odd Couple
21 Monty Python's Flying Circus
H Inside the NFL
M **Movie:** California Suite

11:30
2 Night Heat
4 David Letterman
7 News
9 Police Woman
11 The Honeymooners
13 Channel Three
21 Nightly Business Report

11:45
S **Movie:** Creator

12 MIDNIGHT
5 Kojak
7 Nightline
11 Star Trek
21 Long Island Report
H **Movie:** The Protector
N **Movie:** Angry Harvest

12:30
4 David Letterman
7 Nightlife
9 Entertainment Tonight

12:40
2 **Movie:** Silver Bears (1978). Michael Caine.

12:45
M **Movie:** El Condor

1:00
5 I Love Lucy
7 Jimmy Breslin's People
9 Joe Franklin Show
11 Twilight Zone

1:30
4 11 News
5 Get Smart

1:40
H **Movie:** The Initiation
S **Movie:** The Company of Wolves

2:00
2 News
4 Crosswits
5 **Movie:** Without Love (1945). Spencer Tracy, Katharine Hepburn.
7 Tales of the Unexpected
9 **Movie:** The Train (1965). Burt Lancaster.
11 Grizzly Adams

2:30
4 Sally Jessy Raphaël
7 **Movie:** What's Up, Doc? (1972). Barbra Streisand, Ryan O'Neal, Madeline Kahn. Delightful screwball comedy with fantastic

chase scenes and hilarious performances by Streisand and Kahn; great direction by Peter Bogdanovich.
M **Movie:** Vision Quest

3:00
4 Ben Casey
11 Lifestyles of the Rich and Famous

3:20
H **Movie:** Best Revenge

3:25
S **Movie:** Hot Moves

4:00
4 Ben Casey
11 Emergency One

4:20
5 Get Smart
M **Movie:** Revenge of the Nerds

4:30
7 Hollywood Close-up
9 Jackie Gleason Show

4:50
H **Movie:** Losin' It

5:00
4 Here's Lucy
7 New Dating Game
9 News
11 One Step Beyond
S Washingtoon

5:30
4 Here's Lucy
7 Morning Stretch
11 News
S Misunderstood Monsters

FRI., OCT. 10

6:00
2 4 7 News
5 Three's Company
9 Magnum, P.I.
11 Gimme a Break
13 New Jersey News
21 Lassie
31 Italian programming (concludes at 8)
M **Movie:** My Science Project
S **Movie:** Cannonball Run II

6:30
5 WKRP in Cincinnati
11 Benson
13 Nightly Business Report (cc)
21 Doctor Who

7:00
2 4 7 News
5 M*A*S*H
9 $100,000 Pyramid
11 The Jeffersons
13 Sneak Previews
21 Nightly Business Report
H Inside the NFL

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 Current Affair
7 Hollywood Squares
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer NewsHour
21 Long Island Report

8:00
2 Scarecrow and Mrs. King
4 A-Team
5 **Movie:** The Absent Minded Professor (1961). Fred MacMurray. A professor discovers an anti-gravity substance which devious crooks try to steal; vintage Disney comedy shown in a colorized version; terrific special effects.
7 **Baseball:** American League Championship Series (concludes at approx. 11:30)
9 News
11 **Movie:** Oh, God! (1977). George Burns, John Denver. Burns steals the show as God in this warm comedy about God's return to earth.
21 Washington Week in Review
31 Blake's Seven
H **Movie:** Stripes
M **Movie:** Maxie
N **Movie:** Dreamchild
S **Movie:** Invasion U.S.A.

8:30
9 Million Dollar Chance of a Lifetime
13 21 Wall Street Week

9:00
2 Dallas
4 Miami Vice
9 **Movie:** Gideon's Trumpet (1980). Henry Fonda.
13 Great Performances
21 **Movie:** Swing High, Swing Low (1937). Fred MacMurray.
31 **Movie:** Doctor Who Movie

10:00
2 Falcon Crest
4 L.A. Law
5 11 News
13 Two Gentlemen Folk
H **Movie:** Fraternity Vacation
M **Movie:** Re-Animator
N **Movie:** Lightning Over Water
S **Movie:** Year of the Dragon

10:30
11 News
21 Profiles of Nature
31 P.O.V.

11:00
2 4 News
5 Late Show Starring Joan Rivers
9 Carol Burnett and Friends
11 Odd Couple
13 **Movie:** Humoresque (1947). Joan Crawford.
21 Monty Python's Flying Circus

11:30
2 T.J. Hooker
4 Tonight Show
7 News
9 Police Woman
11 The Honeymooners
21 Nightly Business Report
M The Max Headroom Show #6

11:40
H **Movie:** Porky's Revenge (cc)

12 MIDNIGHT
5 Star Search
7 Nightline
11 Star Trek
21 Long Island Report
M **Movie:** Perfect Timing
N **Movie:** Huey Long

12:30
4 Friday Night Videos
7 Nightlife
9 Entertainment Tonight
S **Movie:** The Adventures of Buckaroo Banzai

12:40
2 **Movie:** The Hustler of Muscle Beach (1980). Richard Hatch.

1:00
5 Solid Gold
7 New York Hot Tracks
9 Joe Franklin Show
11 At the Movies

1:20
H Not *Necessarily* the News

1:30
11 News
M **Movie:** C.H.U.D.

1:50
H Really Weird Tales

2:00
4 News
5 **Movie:** Flight to Mars (1952). Cameron Mitchell.
9 **Movie:** Birdman of Alcatraz (1962). Burt Lancaster. True story of a man who became an expert on birds while serving time for murder; Lancaster is wonderful.
11 Grizzly Adams

2:20
H Inside the NFL
S **Movie:** Adventures of a Plumber's Mate

2:30
4 Crosswits
7 Jimmy Breslin's People

2:40
2 **Movie:** Francis Gary Powers: The True Story of the U-2 Spy Incident (1976). Lee Majors.

3:00
4 Sally Jessy Raphaël
11 Emergency One!
M **Movie:** Maxie

3:20
H **Movie:** Defcon-4

3:30
4 Music City USA
5 **Movie:** The Maze (1954). Veronica Hurst.
7 Tales of the Unexpected

3:35
S **Movie:** Invasion U.S.A.

4:00
4 Hit City
7 **Movie:** The Abominable Dr. Phibes (1971). Vincent Price.
11 Emergency One!

4:30
4 Here's Lucy
9 Jackie Gleason Show

4:35
2 **Movie:** My Father's House (1975). Cliff Robertson.

4:40
M **Movie:** Altered States

4:50
H **Movie:** Thunder Alley (cc)

5:00
4 Ben Casey
9 News
11 U.S. Farm Report

5:25
S Minors

5:30
9 11 News

MON., OCT. 13

6:00
2 4 7 News
5 Three's Company
9 Magnum, P.I.
11 Gimme a Break
13 New Jersey News
21 Lassie
31 Italian programming (concludes at 8)
M **Movie:** Starman
S An Ounce of Cure

6:30
5 WKRP in Cincinnati
11 Benson
13 Nightly Business Report
21 Doctor Who
S **Movie:** Tennessee Champ

7:00
2 4 7 News
5 M*A*S*H
9 $100,000 Pyramid
11 The Jeffersons
13 Wild America
21 Nightly Business Report

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 Current Affair
7 Hollywood Squares
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer NewsHour
21 Ming Garden
H Fraggle Rock

8:00
2 Kate & Allie
4 Alf
5 **Movie:** The Big Black Pill (1981). Robert Blake, James Gammon.
7 MacGyver
9 News
11 **Movie:** Night of the Juggler (1980). James Brolin.
21 The Living Planet
31 Tenko
H **Movie:** The Great Muppet Caper
M **Movie:** Fletch
N **Movie:** A Test of Love
S **Movie:** An American Werewolf in London

8:30
2 My Sister Sam
4 Amazing Stories
9 Million Dollar Chance of a Lifetime
13 Adam Smith's Money World

9:00
2 Newhart
4 **Movie:** Can You Feel Me Dancing? (1986). Justine Bateman.
7 **Football:** Pittsburgh vs. Cincinnati (concludes at approx. midnight)
9 **Movie:** Breaking Up Is Hard to Do (1979). Part I. Ted Bessel.
13 The Story of English
21 The West of the Imagination
31 **Movie:** The War Games (1965)

9:30
2 **Special:** 20th Annual Country Music Awards

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10:00
❺ ⓫ News
⓭ The West of the Imagination
㉑ The Story of English
㉛ Boys With Bats
🅗 **Movie:** Thunder Alley
🅜 **Movie:** Remo Williams: The Adventure Begins . . .
🅝 **Movie:** Jonah Who Will Be 25 in the Year 2000
🅢 Gallagher: Over Your Head

10:30
⓫ News
㉛ Veeck: A Man for Any Season

11:00
❷ ❹ News
❺ Late Show Starring Joan Rivers
❾ Carol Burnett and Friends
⓫ Odd Couple
⓭ Margaret Mead Film Festival
㉑ Monty Python's Flying Circus
🅢 **Movie:** My Science Project

11:30
❷ Simon & Simon
❹ Best of Carson
❾ Police Woman
⓫ The Honeymooners
㉑ Nightly Business Report

11:45
🅗 America Undercover: Verdict—The Wrong Man

12 MIDNIGHT
❺ Kojak
❼ News
⓫ Star Trek
⓭ Mystery!: Shroud for a Nightingale
㉑ New Television
🅜 The Real Buddy Holly Story
🅝 **Movie:** Permanent Vacation

12:30
❹ David Letterman
❼ Nightline
❾ Entertainment Tonight

12:40
❷ **Movie:** The Other Woman (1983). Hal Linden.

12:45
🅗 **Movie:** Split Image
🅢 **Movie:** Garbo Talks

1:00
❺ Please Help Me Live
❼ Nightlife
❾ Joe Franklin Show
⓫ Twilight Zone
🅜 **Movie:** Joshua, Then and Now

1:30
❹ ⓫ News
❼ Tales of the Unexpected

2:00
❷ News
❹ Crosswits
❺ **Movie:** Tortilla Flat (1942). Spencer Tracy.
❼ **Movie:** The Great Sioux Uprising (1953). Jeff Chandler.
❾ **Movie:** An American Guerrilla in the Philippines (1950). Tyrone Power.
⓫ Grizzly Adams

2:30
❹ Sally Jessy Raphaël
🅢 **Movie:** Once Upon a Time in America (short version)

2:40
🅗 **Movie:** Love Letters

3:00
❹ Ben Casey
⓫ **Movie:** The Brass Bottle (1964). Tony Randall.
🅜 **Movie:** Reckless

3:30
❼ Branded

4:00
❹ Ben Casey
❼ Tales of the Unexpected
❾ Jackie Gleason Show

4:10
🅗 **Movie:** Richard Pryor Live on the Sunset Strip

4:14
❺ Make Room for Daddy

4:30
❼ America's Top Ten
❾ Jackie Gleason Show

4:35
🅜 **Movie:** She

4:55
🅢 Gallagher: Over Your Head

5:00
❹ Here's Lucy
❼ New Dating Game
❾ News
⓫ One Step Beyond

5:30
❹ Here's Lucy
❼ Morning Stretch
⓫ News

TUE., OCT. 14

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Magnum, P.I.
⓫ Gimme a Break
⓭ New Jersey News
㉑ Lassie
㉛ Italian programming (concludes at 8)
🅗 17 Going on Nowhere (cc)
🅢 Shelley Duvall's Tall Tales & Legends: The Legend of Sleepy Hollow

6:30
❺ WKRP in Cincinnati
⓫ Benson
⓭ Nightly Business Report
㉑ Doctor Who
🅗 **Movie:** Android
🅜 **Movie:** The Man With One Red Shoe

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Nature Watch
㉑ Nightly Business Report
🅢 The Paper Chase: The First Year—Kingfield's Daughter

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ Current Affair
❼ Hollywood Squares
❾ Entertainment Tonight
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ The Wizard
❹ Matlock
❺ **Movie:** In the Glitter Palace (1977). Chad Everett.
❼ Who's the Boss? (If necessary, American League Championship game will be played, concluding at approx. 11:30)
❾ News
⓫ **Movie:** A Woman of Substance (1984). Part I. Deborah Kerr.
㉑ Nature (cc)
㉛ Beats of the Heart
🅗 **Movie:** Red Dawn
🅜 **Movie:** A Test of Love
🅝 **Movie:** Angry Harvest
🅢 **Movie:** Victory

8:30
❼ Growing Pains
❾ Million Dollar Chance of a Lifetime
⓭ Innovation

9:00
❷ **Movie:** Johnnie Mae Gibson: FBI (1986). Lynn Whitfield.
❹ Crime Story
❼ Moonlighting
❾ **Movie:** Breaking Up Is Hard to Do (1979). Part II. Bonnie Franklin. (Part I, Mon., Oct. 13 at 9 p.m.)
⓭ Nova
㉑ ㉛ The Africans

9:30
🅜 The Max Headroom Show #6

10:00
❹ 1986
❺ ⓫ News
❼ Jack and Mike
⓭ Managing Our Miracles
㉑ The Sandbaggers
㉛ 'Allo, 'Allo
🅗 The Hitchhiker
🅜 **Movie:** The Spiral Staircase
🅝 **Movie:** Streamers
🅢 Huey Lewis

10:30
⓫ News
㉛ Open All Hours
🅗 Really Weird Tales
🅢 **Movie:** Streets of Fire

11:00
❷ ❹ ❼ News
❺ Late Show Starring Joan Rivers
❾ Carol Burnett and Friends
⓫ Odd Couple
⓭ Intercom
㉑ Monty Python's Flying Circus
🅗 **Movie:** Teen Wolf

11:30
❷ Hot Shots
❹ Tonight Show
❼ Nightline
❾ Police Woman
⓫ The Honeymooners
㉑ Nightly Business Report
🅜 **Movie:** Women in Love

12 MIDNIGHT
❺ Kojak
❼ Nightlife
⓫ Star Trek
⓭ Comedy With Monteith and Rand
㉑ Long Island Report
🅝 **Movie:** Those Glory, Glory Days

12:15
🅢 **Movie:** The Company of Wolves

12:30
❹ David Letterman
❼ Dick Cavett Show
❾ Entertainment Tonight
🅗 Robin Williams

12:40
❷ **Movie:** The Deadly Game (1982). George Segal.

1:00
❺ I Love Lucy
❾ Joe Franklin Show
⓫ Twilight Zone

1:30
❹ ⓫ News
❺ Get Smart
❼ Tales of the Unexpected
🅗 **Movie:** Porky's Revenge (cc)

1:45
🅜 **Movie:** Jagged Edge

2:00
❷ News
❹ Crosswits
❺ **Movie:** Saratoga (1937). Clark Gable, Jean Harlow.
❼ **Movie:** The Story on Page One (1960). Rita Hayworth.
❾ **Movie:** A Bell for Adano (1945). Gene Tierney.
⓫ Grizzly Adams
🅢 **Movie:** Invasion U.S.A.

2:30
❹ Sally Jessy Raphaël

3:00
❹ Ben Casey
⓫ **Movie:** Outlaw Blues (1977). Peter Fonda, John Crawford.

3:05
🅗 **Movie:** The Initiation (cc)

3:35
🅜 **Movie:** Perfect Timing

3:55
🅢 **Movie:** Can You Keep It Up for a Week?

4:00
❹ Ben Casey
❺ Make Room for Daddy
❾ Jackie Gleason Show

4:30
❼ Siskel & Ebert & the Movies
❾ Jackie Gleason Show

4:45
🅗 **Movie:** Until September (cc)

5:00
❹ Here's Lucy
❼ New Dating Game
❾ News
⓫ One Step Beyond

5:05
🅜 **Movie:** Beer

5:15
🅢 Huey Lewis

5:30
❹ Here's Lucy
❼ Morning Stretch
⓫ News

Weekend, October 11–12

SAT., OCT. 11

6:00
❹ Here's Lucy
❺ Young Edition
❼ New Dating Game
❾ David Toma Show
⓫ Tom and Jerry
🅢 **Movie:** Cloak and Dagger (cc)

6:30
❷ Patchwork Family
❹ New Wilderness
❺ World Tomorrow
❼ Hee Haw!
❾ Face-off
⓫ Josie and the Pussycats
🅜 Max Trax #26

6:35
🅗 **Movie:** Savage and Beautiful

7:00
❹ Cliffwood Kids
❺ Popeye
❼ Wild Kingdom
❾ New Jersey People
⓫ Photon
🅜 **Movie:** Starman

7:30
❷ Young Universe
❹ Hickory Hideout
❺ Wonderama
❼ Kids Are People Too
❾ In Depth
⓫ Photon

8:00
❷ Berenstain Bears
❹ Kissyfur
❺ Woody Woodpecker
❼ The Wuzzles
❾ Straight Talk
⓫ Soul Train
⓭ Adam Smith's Money World
🅗 **Movie:** Supergirl
🅢 **Movie:** Girl With the Green Eyes

8:30
❷ Wildfire
❹ Gummi Bears
❺ Rainbow Brite
❼ Care Bears Family
⓭ Wall Street Week

9:00
❷ Muppet Babies
❹ Smurfs
❺ Popples
❼ Flinstone Kids
❾ Voyagers
⓫ Wrestling
⓭ Washington Week in Review (cc)
🅜 **Movie:** Ghostbusters

9:30
❷ Dungeons and Dragons
❺ Get Along Gang
⓭ One-on-One

10:00
❷ Galaxy High
❺ **Movie:** Master Mind (1949). Leo Gorcey.
❼ Real Ghostbusters
❾ Street Hawk
⓫ **Special:** Columbus Day Parade
⓭ Managing Our Miracles: Health Care in America
㉛ Body Electric
🅗 Inside the NFL
🅢 **Movie:** The Iron Mistress

10:30
❷ Teen Wolf
❹ Punky Brewster
❼ Pound Puppies
㉛ Reading Rainbow

11:00
❷ Pee-wee's Playhouse
❹ Alvin
❼ Bugs Bunny
❾ Wrestling
⓭ Tony Brown's Journal
㉑ Economics U.S.A.
㉛ Secret City
🅗 **Movie:** The Heavenly Kid
🅜 **Movie:** Life of the Party—The Story of Beatrice

11:15
❺ **Movie:** Geronimo (1946). Chuck Connors.

11:30
❷ Puppy's Great Adventure
❹ Foofur
❼ All New Ewoks
⓭ Open Mind
㉛ Why in the World

12 NOON
❷ Rock 'n' Wrestling
❹ Lazer Tag Academy
❼ **Baseball:** National League Championship Series (concludes at approx. 3)
❾ Black Sheep Squadron
⓫ This Week in Baseball
⓭ Discover
㉑ Gourmet Cooking (cc)
㉛ Video Music Box
🅢 **Movie:** Red Dawn

12:30
❹ Kidd Video
⓫ **College Football:** Pittsburgh vs. Notre Dame (concludes at 4)
㉑ This Old House (cc)
🅗 The Red Balloon

1:00
❷ Young Universe
❹ Here's Lucy
❺ **Movie:** Space Warriors 1999 (1984). Robert Sessions.
❾ **Movie:** Doctor, You've Got to Be Kidding (1967). Sandra Dee.
⓭ **College Football:** Cornell vs. Harvard (concludes at 4)
㉑ Frugal Gourmet
㉛ All About TV
🅗 Workin' for Peanuts
🅜 **Movie:** Cry Rape!

1:30
❷ Cover Story
❹ Sports Lifestyles
㉑ New York's Master Chefs
㉛ Cityscope

2:00
❷ **Movie:** Cutter (1973). Cameron Mitchell.
❹ **Movie:** It's a Wonderful Life (1947). James Stewart.
㉑ Victory Garden
㉛ World TV Presents (Chinese programming)
🅗 **Movie:** Red Dawn (cc)
🅢 The Red Balloon

2:30
㉑ Magic of Oil Painting
🅜 **Movie:** Victory

3:00
❺ **Movie:** Warriors of Steel (1972). Ching Li.
❼ **College Football:** TBA (concludes at 7)
❾ **Movie:** Tammy and the Bachelor (1957). Debbie Reynolds.
㉑ Half a Handy Hour
🅢 **Movie:** Cloak and Dagger (cc)

3:30
❷ **College Football:** TBA (concludes at 7)
㉑ Motorweek

4:00
⓫ Puttin' On the Hits
⓭ World Without Walls: Beryl Markham's African Memoir
㉑ Rod and Reel
㉛ In Search of Trojan Wars
🅗 **Movie:** Agnes of God

4:30
❹ Geo . . . Ticket to the World
⓫ Dance Fever
㉑ This Old House
🅜 **Movie: Movie:** The Man With One Red Shoe

5:00
❺ Mission: Impossible
❾ Wrestling
⓫ Fame
⓭ ㉑ Innovation
㉛ Country Express
🅢 Elton John

5:30
❹ Exciting World of Speed and Beauty
⓭ ㉑ Wild America
㉛ Tonight at Ferlinghetti

6:00
❹ News
❺ What's Happening Now?
❾ Gidget
⓫ What a Country
⓭ River Journeys
㉑ Blake's Seven
㉛ Alive From Off Center
🅗 **Movie:** Supergirl
🅜 **Movie:** Remo Williams: The Adventure Begins . . .

6:30
❹ News
❺ Small Wonder
❾ Bosom Buddies
⓫ One Big Family
㉛ Eye on Dance

7:00
❷ ❼ News
❹ Strictly Business
❺ 9 to 5
❾ It's a Living
⓫ Tales From the Darkside
⓭ Owl/TV
㉑ All Creatures Great and Small
㉛ Looking East
🅢 **Movie:** Red Dawn

7:30
❷ Wheel of Fortune
❹ Throb
❺ Ted Knight Show
❼ New York Views
❾ Mama's Family
⓫ At the Movies
⓭ Supergran
㉛ Faces of Japan

8:00
❷ Downtown
❹ Facts of Life
❺ **Movie:** The Big Carnival (1951). Kirk Douglas.
❼ **Baseball:** American League Championship Series (concludes at approx. 11:30)
❾ News
⓫ **Movie:** The Birds (1963). Rod Taylor. Hitchcock's masterpiece of a woman and mass bird attacks which follow her around an isolated California community; don't miss it!
⓭ ㉑ Wonderworks
㉛ Story of English
🅗 **Movie:** The Heavenly Kid
🅜 **Movie:** Starman

8:05
🅝 **Movie:** Red Beard

8:30
❹ 227
❾ Benny Hill

9:00
❷ Mike Hammer
❹ Golden Girls
❾ **Movie:** The Carey Treatment (1972). James Coburn.
⓭ Mystery!: Shroud for a Nightingale
㉑ Good Neighbors
㉛ Six Wives of Henry VIII: Ann Boleyn
🅢 **Movie:** Compromising Positions

9:30
❹ Amen
㉑ Bless Me Father
🅗 The Hitchhiker

10:00
❷ Twilight Zone
❹ Hunter
❺ News
⓭ Film on Film: Lillian Gish—Special tribute to the actress who began acting in films in 1912 and went on to become one of the greatest stars of the silent screen.
㉑ Yes Minister
🅗 Robin Williams
🅜 **Movie:** A Nightmare on Elm Street

10:30
❺ Black News
⓫ News
㉑ Butterflies
㉛ **Movie:** An Acquired Taste (1984)

11:00
❷ ❹ News
❺ **Movie:** F.I.S.T. (1978). Sylvester Stallone.
❾ Wrestling
⓫ **Movie:** Paradise Alley (1978). Sylvester Stallone.
⓭ **Movie:** Orphans of the Storm (1922). Lillian Gish, Dorothy Gish. Classic silent film, directed by the great D. W. Griffith, about two sisters who are cruelly separated; superb acting and direction.
㉑ **Movie:** Meeting at Midnight (1944). Sidney Toler.
🅗 **Movie:** Body Double
🅢 Comedy Spotlight

11:15
🅝 **Movie:** Oriane

11:30
❹ Saturday Night Live

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I certify that the statements made by me above are correct and complete.

Edward Kosner
Publisher

Over 1 million kids run away from home each year...

GIVE THEM SOMETHING TO BELIEVE IN.

Bring your family to church or synagogue this week.

RELIGION IN AMERICAN LIFE. Ad Council

❼ News
🅜 **Movie:** Remo Williams: The Adventure Begins . . .

11:45
❷ You Write the Songs

12 MIDNIGHT
❼ News
❾ **Movie:** Lady Frankenstein (1971). Mickey Hargitay.
🅢 **Movie:** Caged Heat

12:15
❷ **Movie:** The Heist (1972). Christopher George.
❼ **Movie:** Up the Creek (1984). Tim Matheson.

12:45
🅝 **Movie:** Arthur's Hallowed Ground

1:00
❹ Rock 'n' Roll Evening News
⓫ Dempsey and Makepeace
🅗 **Movie:** The Terminator

1:25
🅢 **Movie:** Altered States

1:30
❾ Jackie Gleason Show
🅜 **Movie:** Creature

1:45
❺ **Movie:** Operation Petticoat (1959). Cary Grant, Tony Curtis.

1:56
❷ News

2:00
❹ Dancin' to the Hits
❼ **Movie:** Welcome Home, Soldier Boys (1972). Joe Don Baker.
❾ MTV Top 20 Video Countdown
⓫ News

2:30
❹ This Week in Country Music
⓫ **Movie:** Five Million Years to Earth (1968). Andrew Keir.

2:42
❷ **Movie:** Rosemary's Baby (1968). Mia Farrow.

2:50
🅗 **Movie:** Cease Fire

3:00
❹ **Movie:** As You Like It (1936). Laurence Olivier.
❾ **Movie:** Goodbye, My Fancy (1951). Joan Crawford.

3:10
🅜 **Movie:** The Man With One Red Shoe

3:15
🅢 Elton John

3:30
❼ **Movie:** Alexander, the Other Side of Dawn (1977). Leigh McCloskey.

4:30
⓫ Rhoda
🅗 The Hitchhiker

4:45
🅜 **Movie:** Remo Williams: The Adventure Begins . . .

5:00
❾ News
⓫ Insight
🅗 **Movie:** Red Dawn

5:05
🅢 The Red Balloon

5:30
❼ Branded
⓫ News

SUN., OCT. 12

6:00
❷ Community
❹ Here's Lucy
❺ Black News
❼ Ebony/Jet Showcase
❾ In Depth
⓫ Christian Science Monitor
🅢 Meet the Wombles

6:30
❷ Young Universe
❹ Joy of Gardening
❺ Hour of Power
❼ ⓫ Christopher Close-up
❾ New Jersey People

6:45
⓫ Davey and Goliath

7:00
❷ Way to Go
❹ Funtastic World of Hanna-Barbera
❼ Faith for Today
❾ Face-off
⓫ Mask
🅗 **Movie:** Places in the Heart
🅜 **Movie:** The Wall

7:30
❷ For Our Times
❺ Jimmy Swaggart
❼ This Is the Life
❾ Meet the Mayors
⓫ Voltron
⓭ Sesame Street (cc)
🅢 The Amazing Cosmic Awareness of Duffy Moon

8:00
❷ Today's Business
❼ Insight
❾ Point of View
⓫ Heathcliff
㉛ Italian programming (concludes at 2 p.m.)

8:30
❺ Bugs and Porky
❼ Tiempo
❾ Sunday Mass
⓫ Lollipop Dragon Harvest Special (animated)
⓭ Mister Rogers
🅢 **Movie:** The Late Great Me

9:00
❷ Sunday Morning News
❹ Visiones
❺ Plastic Man
❼ World of Photography
❾ Oral Roberts
⓫ Raccoons Going It Alone (animated)
⓭ Sesame Street (cc)
㉑ Nature
🅗 17 Going on Nowhere

9:30
❹ Positively Black
❺ Danger Mouse
❼ Eyewitness News Conference
❾ World Tomorrow
⓫ Jem
🅗 Fraggle Rock
🅜 The Max Headroom Show #6

10:00
❹ Essence
❺ Wonderful World of Disney
❼ Sunday's Business
❾ Hour of Power
⓫ Super Sunday
⓭ Mister Rogers
㉑ Good Neighbors
🅗 **Movie:** Maxie
🅜 **Movie:** The Bedford Incident
🅢 **Movie:** The Candidate

10:30
❷ Face the Nation
❹ McLaughlin Group
❼ David Brinkley
⓫ Three Stooges
⓭ Owl/TV
㉑ Mother and Son

11:00
❷ Community
❹ Meet the Press
❺ **Movie:** Tarzan and the Huntress (1947). Johnny Weissmuller.
❾ Gidget
⓭ Wonderworks
㉑ Yes Minister

11:30
❷ Newsmakers
❹ News 4orum
❼ Siskel & Ebert & the Movies
❾ Sunday Funnies
⓫ **Movie:** Abbott and Costello Meet Frankenstein. (1948)
㉑ Butterflies

12 NOON
❷ This Is the NFL
❹ First Estate: Religion in Review
❼ Hollywood Close-up
⓭ Capitol Journal
㉑ Wonderworks
🅗 **Movie:** The Razor's Edge
🅜 **Movie:** A View to a Kill
🅢 The Paper Chase: The First Year—Moot Court

12:30
❷ NFL Today
❹ NFL '86
❺ **Movie:** Pardners (1956). Jerry Lewis.
❼ America's Top Ten
⓭ Inside Albany

1:00
❷ **Movie:** High Risk (1976). Victor Bruno.
❹ **Football:** Jets vs. New England (concludes at 4)
❼ Like It Is
❾ **Movie:** The Impossible Years (1968). David Niven.
⓫ **Movie:** The Harlem Globetrotters on Gilligan's Island (1981). Bob Denver.
⓭ Firing Line
㉑ Wolf Trap Presents the Kirov: Swan Lake
🅢 **Movie:** The Strip

2:00
❼ Greatest Sports Legends
⓭ Great Performances: Dance in America
㉛ World TV Presents (Chinese programming)

2:30
❷ **Movie:** And No One Could Save Her (1972). Lee Remick.
❺ **Movie:** Journey to the Center of the Earth (1959). Pat Boone.
❼ **Baseball:** American League Championship Series (concludes at 6 p.m.)
🅗 Lionel Richie
🅜 **Movie:** Cover Girl
🅢 **Movie:** Second Hand Hearts

3:00
❾ **Movie:** Where Were You When the Lights Went Out? (1968). Doris Day.
⓫ **Movie:** Pennies From Heaven (1981). Steve Martin. Beautiful photography and great choreography highlight this unique musical about an unhappy salesman during the Depression.
⓭ Two Gentlemen Folk
㉛ Washington Week in Review
🅗 **Movie:** Sphinx

3:30
㉑ Tony Brown's Journal
㉛ European Journal

4:00
❷ **Football:** Giants vs. Philadelphia (concludes at approx. 7)
❹ Super Chargers
⓭ The Story of English
㉑ Inside Albany
㉛ Wall Street Journal Review

4:30
❹ Exciting World of Speed and Beauty
㉑ Adam Smith's Money World
㉛ Tony Brown's Journal
🅜 **Movie:** Hollywood Ghost Stories
🅢 **Movie:** Rustlers' Rhapsody (cc)

5:00
❹ 1986 Score Off-Road Championships
❺ Kojak
❾ Greatest American Hero
⓫ Fame
⓭ The Africans: The Nature of a Continent
㉑ Wall Street Week
㉛ Hello Jerusalem
🅗 Fraggle Rock (cc)

5:30
㉑ One-on-One
🅗 Henry's Cat (Part I)

6:00
❹ ❼ News
❺ **Movie:** Borderline (1980). Charles Bronson.
❾ Buck Rogers
⓫ **Movie:** The Lonely Guy. (1984). Steve Martin.
⓭ Currents: Abortion—Personal Portraits
㉑ Wild America
㉛ U.S. Nippon Newscope
🅗 **Movie:** Places in the Heart
🅜 **Movie:** Time Bomb
🅢 **Movie:** The Candidate

6:30
❼ News
❹ Fight Back
⓭ Washington Week in Review
㉑ Profiles of Nature

7:00
❷ 60 Minutes
❹ Our House
❼ Disney Sunday Movie
❾ Entertainment This Week
⓭ The Living Planet
㉑ Austin City Limits
㉛ Japanese Theatre

8:00
❷ Murder, She Wrote (cc)
❹ Easy Street
❺ Solid Gold
❼ **Baseball:** National League Championship Series (concludes at approx. 11:30)
❾ David Toma Show
⓫ Lifestyles of the Rich and Famous
⓭ River Journeys
㉑ **Movie:** The Strange Love of Martha Ivers (1946). Barbara Stanwyck. Bravura performance by Stanwyck in this gripping melodrama of a woman haunted by a murder long past.
㉛ First Edition
🅗 **Movie:** Maxie
🅜 **Movie:** Jagged Edge
🅢 **Movie:** Love With a Perfect Stranger

8:05
🅝 **Movie:** Hasty Heart

8:30
❹ Valerie
❾ Face-off
㉛ Mini Playhouse: Welcome Back, Mr. Fox

9:00
❷ **Movie:** Circle of Violence (1986). Geraldine Fitzgerald. Abuse of the elderly is examined in this compelling drama.
❹ **Movie:** When the Bough Breaks (1986). Ted Danson.
❺ Star Search
❾ New Jersey People
⓫ Love Boat
⓭ Masterpiece Theatre: Winston Churchill
㉛ Sounds of Love

9:30
❾ In Depth

10:00
❺ ⓫ News
❾ Hispanic Horizons
⓭ The Creative Edge: Robert Ashley
㉑ Mystery!: Shroud for a Nightingale
㉛ Window on World Television
🅗 **Movie:** Bachelor Party (cc)
🅜 **Movie:** Mata Hari (1984)
🅝 **Movie:** Tosca's Kiss
🅢 Brothers (cc)

10:30
❺ ⓫ Sports
❾ Meet the Mayors
🅢 It's Garry Shandling's Show

11:00
❷ ❹ News
❺ Dream Girl U.S.A.
❾ World Tomorrow
⓫ Odd Couple
⓭ Independent Focus
㉑ Looking Back to the Future: Raymond Loewy
🅢 **Movie:** Rustlers' Rhapsody (cc)

11:15
❷ News

11:30
❺ Check It Out
❼ News
❾ It Is Written
⓫ The Honeymooners

11:45
❷ Sports

11:50
🅗 **Movie:** The Little Drummer Girl

12 MIDNIGHT
❷ Barnaby Jones
❹ Sports
❺ Mission: Impossible
❼ News
❾ Jimmy Swaggart
⓫ Star Trek
㉑ New Television
🅝 **Movie:** Crossover Dreams
🅜 **Movie:** Prizzi's Honor

12:15
❼ Sports

12:30
❹ Off the Wall
❼ **Movie:** Willard (1971). Bruce Davison.
⓭ World Chess Championship 1986

12:40
🅢 **Movie:** Second Hand Hearts

1:00
❷ Barnaby Jones
❹ Circle of Fear
❺ Naked City
❾ Joe Franklin Show
⓫ Tales From the Darkside

1:30
⓫ News

2:00
❷ News
❹ **Movie:** I Cover the Waterfront (1933). Claudette Colbert.
❺ Please Help Me Live
❾ **Movie:** The Relative Solution (1971). Burt Reynolds.
⓫ **Movie:** The Miracle of Morgan's Creek (1944). Betty Hutton.

2:05
🅗 **Movie:** Stand Alone (cc)

2:15
❼ **Movie:** Royal Flash (1975). Alan Bates.
🅜 **Movie:** El Condor

2:25
🅢 **Movie:** The Paper Chase: The First Year—Moot Court

3:30
❹ Visiones
🅢 **Movie:** Teachers

3:40
🅗 **Movie:** Songwriter

4:00
❹ First Estate: Religion in Review
❾ Return of the Saint
⓫ Grizzly Adams
🅜 **Movie:** Jagged Edge

4:15
❼ **Movie:** The Carey Treatment (1972). James Coburn.

5:00
❾ News
⓫ One Step Beyond

5:20
🅗 Lionel Richie

5:30
❹ Here's Lucy
⓫ News
🅢 **Movie:** The Late Great Me

NEW YORK REAL ESTATE

New York Real Estate is a weekly feature. **Special rates effective with the September 29, 1986 issue: $22. 25** per line . 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. Minimum ad, two lines. Add **$15.00** for NYM Box numbers. Display classified ads are available at $280.00 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted for issue on sale the following Monday. Phone orders accepted only with American Express, MasterCard, or Visa. **Real Estate Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017. 212-880-0736. **Contact Harriet Bernstein for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

APARTMENTS
Furnished/Unfurnished
Manhattan

92nd & Park Ave—Beautifully Furn 1 BRs. Fantastic location. No fee. $1,400 & up. Call Ms. Richardson. 212-996-3104.

Relocating Fortune 500 Executives—Bank Personnel. 1-4 bedroom. 935-8730.

30s/East River—Lg 2 BR, 2 bth in lux bldg. Rooftop gym and spa incl. High floor, great view, lg closets, elegant lobby, drmn, great security. $2475/month. 212-213-9737.

E. 52nd St. Garden Duplex—In lovely brownstone, 1 BR, beautifully furn, library, $2200/mo. Call 212-593-2900.

APARTMENTS/HOUSES WANTED

Moving to NY—Require 2 or 3 BR apt to buy by mid Dec. $300-350,000. No brokers. In NY 10/12-20. **213-623-7450.**

Total Wreck Wanted—To buy for own use in limestone mansion, Upper East Side, 1 BR w/den or dining alcove or small 2nd BR. 212-595-9516. Lv message on machine.

APARTMENTS/HOUSES TO SHARE

Linda Carrol's—Women's Roommate Referrals. Seen in Glamour. Largest selection. 51 E. 42 St. 212-972-9899.

Village Area—2 BR. $550/month. Others. $50 broker fee. Call Louis. 212-967-2960.

CO-OPERATIVES/CONDOS
Manhattan

CPW/Low 70's

2 BR DUPLEX W/TERRACE

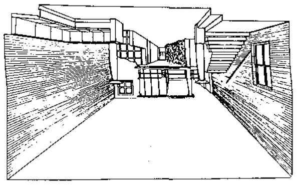
Charming 4 rm brownstone. So exposure, exposed brick, fplc, hi ceil, track lites. Sliding glass doors to terr, overlooking garden. High $200's. Maint $450. 55% td. Principals only. 212-883-5369/wkdys. 212-580-3440/eves.

70s/Columbus—Lux 2 BR, gourmet kitchen, wbfplc, 1000' private garden. $2700. Rent now, buy when coop.
Trans Manhattan Realty. 212-529-3141.

49th & 2nd/Sterling Plaza—1 BR, 1 1/2 jacuzzi bth, condo, 24-hr drmn, concierge, lo maintenance, 300 sq ft garden terrace makes this a very unusual apartment. $285,000. 212-736-1460 9-6 M-F.

Murray Hill PH—1 BR, country feel, wood thruout, terrace. Low maintenance. No brokers. $149,000. 212-685-2596.

GREENWICH VILLAGE



SPECTACULAR "MOVIE SET"
4000 SQ. FT.
SHOWPLACE TRIPLEX
GARDEN LOFT

Designed by ROBERT STERN in magnificent art deco style, 20-ft. ceilings, bleached oak floors, curved solid glass brick wall, conical columns of light, staircase leading to open loft library, formal dining room, 3 bedrooms & projection-sized playroom/media room. Lovely garden. Secure prime co-op building. Owners purchased elsewhere & have priced property to sell at $795,000. Maintenance $760. Shown exclusively through:

GLADYS NEWMARK 212-702-1339
Res. 212-570-0999
ALBERT B. ASHFORTH, INC.
212-935-8100

SUBLETS

Chelsea Lux—Big 1 BR, full furn, Nov 23-Jan 2. $2500/mo. nego. 212-989-6475 eves

SUBLETS WANTED

Executive—Seeks furnished Manhattan 1-2 BR in full-security doorman building. 10/10-12/29. 718-946-2163.

CO-OPERATIVES/CONDOS
Brooklyn

GRAND OPENING
HENRY STREET MEWS
COBBLE HILL CONDOS

- Spectacular Harbor Views
- Award Winning Designer
- Private Patios & Gardens & Terraces
- Huge Studios & One Bedrooms
- Spacious Two & Three Bedrooms
- Duplexes & Penthouses
- Hi-Ceilings - Low Maintenance
- Closets, Closets, Closets
- Washer-Dryer in Every Apt
- Brick Walls & Spiral Staircases
- Two Stops From Wall St.

STUDIOS FROM $99,500
Open 11 - 5 Every Day
or by Appointment Call
(718) 330-0110
492 Henry Street
(5 blocks off Atlantic Ave.)
Offering by Prospectus Only

CO-OPERATIVES/CONDOS
Connecticut

NEW CANAAN, CT

Secluded Condo in the country, used of park and pond, walk to Village and train in minutes $475,000.

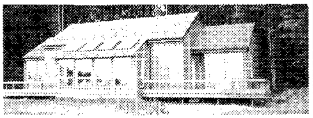
BROTHERHOOD & HIGLEY
203-966-3507
161 Elm St. New Canaan, Ct

CO-OPERATIVES/CONDOS
Nassau-Suffolk

Waterfront East Marion—Gardner's Bay. Fantastic views, 2 BR, ground level, end unit, windows galore, private beach, pool, tennis, marina, golf. Maint $79/month. $225,000. Owner. **516-488-5875 or 516-477-0740.**

COUNTRY PROPERTY FOR SALE/RENT

DELAWARE COUNTY CATSKILLS



Idyllic country setting of meadows and woods intersected by 100-yr-old stone walls. Breathtaking mountain views on 5 acres. Over 2000 sq. ft. of luxurious country living. Cedar exterior, large deck, 3 bedrooms + loft, 2 baths, skylight, southern exposure. $140,000.

Timberland Properties Inc.
Margaretville, NY 12455 914-586-3321

Swedish Homes—Imported contemporary homes for permanent/leisure living, totally energy efficient, your land or ours at Wainscott Woods & Racquet Club. Swim and tennis club avail. East Gate Rd & Montauk Hwy. East Hampton, NY. **From $200,000. 5 models. 516-537-2198.**

PRIVATE PRESERVE
In Upstate New York. . .

. . .with unspoiled views, lake and pond on premises with side meadows, spectacular stands of mountain laurels, pines and hardwoods. Private roads, underground utilities. Borders reservoir within 3 hours of N.Y.C. Major ski areas nearby as well as golf, fishing, hunting. Approximately 470 acres for $1.3 million. For details/appointment, please call.

607-326-7853 or 607-326-4790

Thorn Apple Ridge—Own a custom home overlooking a spectacular valley. Enjoy our recreational trails, swimming pool & tennis courts. Maintenance and housekeeping services available. Only 137 miles from Manhattan, shorter from CT. Visit our model home. Call for brochure. **914-586-3703.**

Lakefront, CT—Year-round cottage with 275 ft of lakefront on 5 wooded lots. Boating, skiing, fishing, 1 1/2 hours from Manh. 45 mins from ski hills. $185,000. By owner. 212-673-7788.

LAND AVAILABLE

Del. Co—A piece of earth to belong to. 10 ac wd/meadow tucked above stream. Good rd. 2 1/2 GWB. $20K. 212-781-1718.

REAL ESTATE SERVICES

BOCA RATON, FLORIDA—For your real estate needs call **RON BACHRAD,** Alan Bush Realty 1-800-634-2233

HOUSES FOR SALE/RENT
Staten Island

LIGHTHOUSE HILL, SI
FRANK LLOYD WRIGHT
THE "CRIMSON BEECH"

Overlooks historic Richmondtown, 4 BR, hillside ¾ acre—magnificent views. Built 1959, the only residence designed by Wright in NYC. A treasure of dramatic design. $1.3 Million

KINGSLEY Real Estate
New Dorp 718-667-1800

VACATION RENTALS

Acapulco—Beautiful, luxurious villa overlooking bay, near racquet club, beach. 2 Master BR, 2 bth, 2 dressing rooms, LR, DR, ac, patios, 2 swimming pools, barbecue, gardens, large palapa and bar. Ideal 4 people. Full staff. Top value. Wkly/Mthly rates. **212-249-2622.**

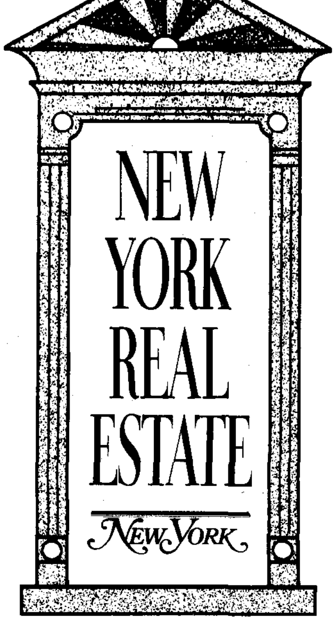
Acapulco Oceanfront Gem—5 bedrooms, pool, studio, jacuzzi, servants, driver and van. $325 daily. **607-797-5573.**

APARTMENTS/HOUSE EXCHANGE

San Francisco—4 BR home, beautifully decorated in desirable location available in exchange for Manhattan condo apt. Nov '86 - May '87. Call Maggie 415-546-6150 or 415-668-0441.

VACATION HOMES FOR SALE

Sugarbush Ski Resort—1 BR condominiums from $53,000, fully furnished. Walk to lifts, sports center, restaurants/disco. Rental program. Sugarbush Village R.E. Toll free: 1-800-451-4326 ext 222.

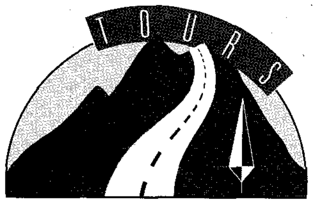


TRAVEL

New York Travel is a weekly feature. **Special rates effective with the September 29, 1986 issue:** one-time ad, $25.00 per line; four-time ad, $24.50 per line; eight-time ad, $24.25 per line per issue. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. Minimum ad, two lines. Add **$15.00** for NYM Box numbers. Display classified ads are available at $376.00 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017. 212-880-0735. **Contact Diane Woodstock for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

AIRLINES

Jetting To London—Daily departures avail on regularly scheduled airlines. Min. fare only $250 round trip. For resv & info, call 718-262-8058 btw 12:30-3:30.



TOURS & TRIPS

St. Maarten/St. Thomas And More
Thanksgiving, Xmas space avail. Villas, condo's, hotels. Low air and extras.
CARIBCO. 800-423-4433. 516-293-4900.

Bed and Breakfast Guide—Discover the complete U.S. & worldwide guide. $4.95. Mo/ck. YZL Travel, PO 101, NYC. 10156.

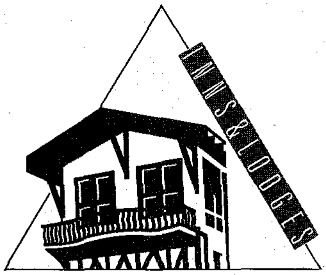
India Your Way—Your interests, pace and budget. Brochure. No obligation. Call collect after 3:30pm. 201-984-2221.

RENTALS/SHARES

Island Retreat—Plush 2 BR Condos on white sand beach. Pool/tennis/terrace. From **$900/wk, $3,000 mo. 718-782-7370.**

VILLAS
The Islands

Exclusive MUSTIQUE—The ultimate retreat. Lavish beachfront villa with guest house, 3 BR, ultra-modern bths, 60' pool, exercise room, all-weather tennis court. Private beach. Jeep & staff included. --
The place "to holiday" in the 1980's.
For further info. 212-288-5516.



New England

HUDSON HOUSE 914-265-9355
In Cold Spring-on-Hudson at river's edge lies a romantic 1832 Country Inn. Ideal mid-week getaway: rm/dinner/continental bfst (excl bar, tax, tip) $100 for 2.

TRAVEL ADVERTISERS

Call Diane Woodstock
for special rates
212-880-5406

TRAVEL AGENCIES

THE WAY TO GO!

TRAVELOW
International

- **LOW LOW FARES**
- **SCHEDULED AIRLINES**
- **DAILY DEPARTURES**

Many cities not shown!
We have 200 of them!
Big hotel discounts too!

EUROPE • AFRICA • AUSTRALIA
(Roundtrip from JFK)

Destination	R/T	Destination	R/T
Abidjan	$869	Melbourne	1299
Amsterdam	458	Milan	519
Athens	595	Moscow	792
Bombay	1199	Munich	792
Cairo	660	Nairobi	1263
Copenhagen	684	Nice	648
Dakar	725	Oslo	723
Delhi	1049	Paris	549
Frankfurt	550	Rome	596
Istanbul	699	Stockholm	723
Lisbon	516	Sydney	1099
London	457	Tel Aviv	729
Madrid	499	Vienna	549
Malaga	599	Zurich	549

★ ★ ★ ★ ★ ★ ★ ★

CHINA • ORIENT • INDIA
VIA THE PACIFIC
(Roundtrip from JFK and West Coast)

Destination	East Coast	West Coast	Destination	East Coast	West Coast
Bangkok	$1114	$918	Kuala Lpr	$1148	$907
Beiping	1160	987	Manila	895	748
Bombay	1099	999	Shanghai	1240	1079
Delhi	1099	959	Singapore	1206	976
Hong Kong	895	746	Taipei	895	746
Jakarta	1056	1309	Tokyo	695	695

★ ★ ★ ★ ★ ★ ★ ★ ★

MEXICO & SOUTH AMERICA
(Roundtrip from JFK)

Destination	R/T	Destination	R/T
Acapulco	$329	Montevideo	$849
Buenos Aires	849	Rio de Janeiro	849
Cancun	329	Santiago	849
Caracas	489	Sao Paulo	849
Mexico City	329		

★ ★ ★ ★ ★ ★ ★ ★ ★

CALL TRAVELOW
International

in N.Y. **800-231-5561**
718-445-8429 • 718-445-1302
136-75 37th Ave., Flushing, NY 11354

WILDERNESS TRIPS

TRAVEL RATES
For advertisers in NEW YORK'S new travel section. $25 per line for 1 week, $24.50 per line for 4 week insertion. Phone orders accepted with MC, VI and AX. Line listing deadline: Tuesday noon for issue on sale the following Monday. Call Diane Woodstock. **212-880-5405.**

ATTENTION
SKI ADVERTISERS

A major portion of the section will be "sloped" towards winter's skiing activity. You'll want to list your product or service for our "love-to-ski" readers who are avid consumers. Last year, a higher than average number skied more than five times.

Call Ron Stern
212-880-5406
For special rates.

TOURS & TRIPS

SKI BRECKENRIDGE, CO.—12/26-1/2 Xmas Wk. $775 - space limited, for info, **Call BLUE STAR TOURS, 516-678-6291.**

PACKAGES, SKI TOURS
LOWEST AIRFARES
COMPUTER RESERVATIONS
212-594-1911
800-223-7959 (SKI DEPT.)
SKI VACATION PLANNING
5 PENN PLAZA, 6TH FLOOR
N.Y., N.Y. 10001
BOOK YOUR HOLIDAY RESERVATIONS ***NOW!***

SKI
VACATION
PLANNING

CO-OP/CONDO
FOR SALE

OWN FOR THE PRICE OF RENT
Brand new co-ops at the foot of famed Hunter Mt. Year round pool and restaurant. Minutes to Woodstock and 6 major ski resorts. Studios and skylit lofts from $21,900. Financing and rental management plan available.
SKI BOWL LODGE
518-263-4966 212-223-1270
Offering by prospectus only

CLOTHING
& EQUIPMENT

SKIWEAR—The best Europeans in N.Y. COURTS & SPORTS. 212-873-7044.

Dear Travel Advertisers,

There's a new destination for your advertising message: NEW YORK TRAVEL — a new weekly feature.

An ad in NEW YORK TRAVEL reaches your best prospects: 1.1 million affluent readers who are passionate about travel and have a median household income of $96,100, surpassing that of the Sunday New York Times's readers — $81,900.

NEW YORK readers are frequent domestic travelers. 55% above the national affluent average; 32% more likely to travel outside the United States, and 154% more likely to do seven or more times a year; 64% more likely than the affluent average to hold a valid passport, which is 48% more than the affluent average.

Source: 1986 MMR

SERVICES AND SALES

New York Services and Sales is a weekly feature. **Rates effective with the September 29, 1986 issue:** one-time ad, $36.00 per line; two consecutive ads, $29.50 per line per issue; four consecutive ads, $26.25 per line per issue. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add **$15.** for NYM Box numbers. Display classified ads are available at **$400** per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Services and Sales Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017 212-880-0735. **Contact Ron Stern or Michael Fazio for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

ANTIQUES

WE HAVE YOUR WATCHSTRAP.
Time Will Tell (antique wristwatches).
962 Madison Ave., 212-861-2663.

Sixth Avenue Arts And Antiques—Outdoors every Sunday, 9am-6pm. The Annex, 25th St. and 6th Ave. Dealer info, 718-965-1076. Free parking.

APPLIANCES

TV, Appliances, Video. Since 1967
Call with model number, Visa/MC accepted. **516-783-3664. Phone Connection.**

Television, Appliance Bargains—New, warranteed. Call for Quotes. Home Sales Enterprises. 718-241-3272, 212-513-1513.

Shop via your telephone for TV, VCR, refrigerator, ranges, washers, dryers, microwave ovens, air cond. Call Mon-Fri, 9-5pm with make/model number for low price. **Pricewatchers, 718-470-1620.**

ART

Arts And Crafts Exhibit—Outdoors Saturday and Sunday, from 11am to 6pm. Central Park South (between 5-6 Aves.).

AUTOMOBILES

CAR DIRTY
We Will Make It Look New
European Auto Spa 718-392-6767

AUTO/RENTALS

RENT A MERCEDES
Day, Weekend, Week
SL's & Sedans
Call anytime: 914-968-8200

BUSINESS OPPORTUNITIES

Need Extra Money?—Become a sales consultant for a hot new skin care and make-up line. Call 212-684-0147.

Earn Easy Money—New book reveals the secret of becoming rich and powerful. For free info and gift: Puma & Deer Publishing Co., Suite 363, 13014 N. Dale Mabry, Tampa, Fl., 33618. 813-968-8415.

CHILD CARE

Mothers' Helpers Placement Service—Live-in child care. Call 212-838-0722.

CLEANING SERVICES

Trent Cleaning Service—Heavy cleaning specialists and professional maids for your office or apartment. Bonded and insured. Free estimates; call **212-619-6262.**

Bob Dellacona's Maid In New York—The best! 212-777-6000.

McMaid Inc.—The professional apartment cleaning service. Corporate accounts. Fully insured. 212-371-5555.

NEW YORK WANTS TO KNOW!

NEW YORK'S readers are the city's active, involved, upscale, professional men and women. People who are interested and interesting. People you want to reach.

Tell our 1.1 million readers about your upcoming opening, special event, unusual research, public notice, new publication, seeking a long-lost friend, the formation of a new community group, sales and art shows, press release, fanfair.

OUR NEW *ASSORTMENTS* SECTION

is spotlighted on page one of NEW YORK's classified. $36 per line, 2 line minimum. Display $400 per inch (space greater than 1 inch available in ¼ increments at prorated cost).
AX VI MC 212-880-0735

CHELSEA RACQUET & FITNESS CLUB
GRAND OPENING SPECIAL!
Join by the Oct 15th & get 2 free weeks' membership!
Join with a friend & receive
4 free weeks' membership each!
Magnificent brand new club featuring 4 racquetball courts, 2 squash courts, Nautilus center, luxurious clubhouse, snack bar, spacious men's & women's locker rooms with sauna, massage room and steam room.
45 W. 18th St. 7th flr. 212-807-8899

ONE CALL to us will take care of all your personal needs.
star
concierge, inc.
We will handle any task, from your most mundane chore to your most complex affair.
212-239-3755

Wendy
AMERICAS FINEST ANTIQUES SHOWS
New York Armory Antiques Show
7TH REGIMENT ARMORY
PARK AVENUE AT 67TH STREET, NEW YORK CITY
OCTOBER 8-12
WEDNESDAY 4-9 P.M.
THURSDAY THRU SATURDAY: NOON-9 P.M.
SUNDAY: NOON TO 6 P.M.
Admission $6.00 (Save $1.00 on one or two admissions with this ad Wednesday, Thursday and Friday ONLY)

NEW YORK'S TRAVEL SECTION
Rates: **$25** per line for 1 week
$24.50 per line for 4 weeks
36 characters per line, limited abbreviations. Telephone orders: AX, MC & VI
Call 9 a.m. to 5 p.m. 212-880-0736

Maids Unlimited—Heavy/light/construction cleanup. Equipment available. Bonded. Party help. 212-838-6282. Established 1959. Corp. accounts invited.

***Houseboys*—Our *professionals love to* clean!** Fabulous service providing bartenders, movers, painters, hostesses, secretaries, etc. to homes and offices. Free brochure. Lendahand. 212-362-8200.

COUNSELING

Luvsaver Hotline—Compulsions/sex/relationships. Nothing taboo. 212-246-0331.

Crisis Normalization—A short-term *therapy with long-term results. This new* therapy has helped hundreds out of crisis and back to life. Individual, family and group. East Side Center for Short Term Psychotherapy. 212-570-6664.

THE CN WEEKEND.
2 DAYS YOU CAN
USE ALL YOUR LIFE.
CN (CRISIS NORMALIZATION) is a scientific breakthrough made by staffs of the East Side Center and East Side Institute for Short-Term Psychotherapy--leaders in the short-term therapy revolution. CN is a powerful discovery that can actually cure crisis--quickly & permanently. You can easily learn it in 2 days of intensive, nonconfrontational workshops. The CN weekend costs **$235.** With what you can learn, it's the buy of a lifetime. Call CN Associates, 212-956-5584.

MBS Psychotherapy Group—Eclectic, experienced, compassionate therapists. Consultation provided. 212-697-2497.

Are You Happy Being Single?—Do you have difficulty finding, selecting & maintaining relationships? There is **H.O.P.E.** (Harmony-Oriented Psychotherapy & Evaluation)., Choose group or individual.
914-478-HOPE(4673) 212-753-2310

Free Recorded Information—On choosing a therapy and therapist. Psychotherapy Selection Service. 212-307-0012.

COMMUNICATION/VIDEO

Steve Greenberg Video—When you want the very best. 212-986-6578.

EMPLOY. OPPTY.

Calling All Temps—Short/long-term. TV, adv, publishing, finance; secretaries, W/P, receptionists, clerks-back-to-work. Moms welcome. Call Anne, 212-953-1810.

Looking For Very Experienced—Female Manicurist/Pedicurist, who also does waxing in private residences. Very reasonable rates, must speak English and have references. 212-879-7859.

ENTERTAINMENT

Catered Characters—Superbly sophisticated mimes, jugglers, magicians and unique theme characters. **212-781-1440.**

ENTERTAINMENT CONNECTION
Small Parties To Customized Productions
212-534-7277

Baskets Extraordinaires®—NY's most celebrated Gift Givery. 212-496-9510.

Yiddish Gorilla -- Shmata Hari— Bag, strip, belly. Nationwide. 212-741-0018.

Theater-To-Go—Miami Vice, Pee Wee Herman, Tommy Flanagan, Mayor Koch, murder mysteries. 212-794-1393.

BALLOONS IN-A-BOX
$14.95
Airtime
DELIVERED ANYWHERE
Bouquets & Enhancements too!
Same day service available
516-485-8235
212-925-4930
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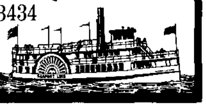

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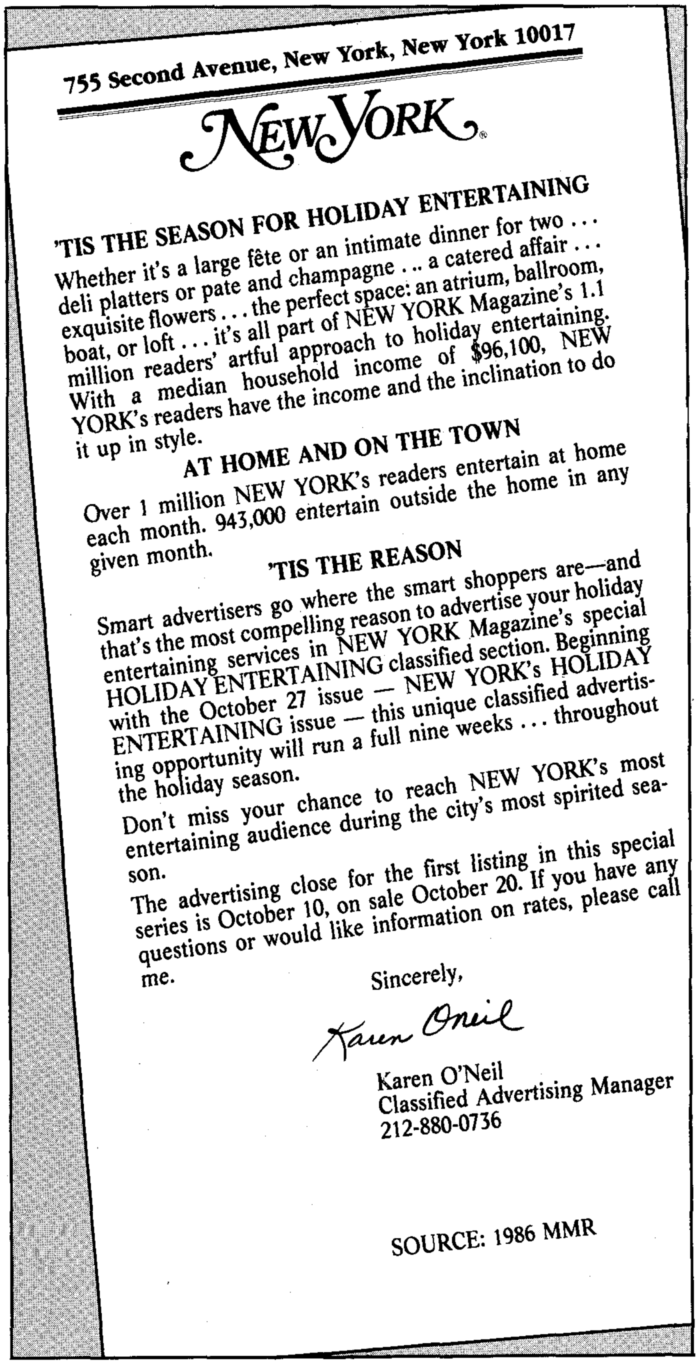

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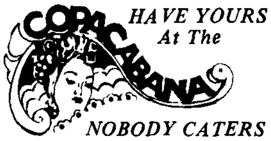

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Deadline: Monday at 5PM for issue on sale following Monday.

Commercial ads cost $36 per line for 1 time order; $29.50 per line for 2 consecutive weeks; $26.25 per line for 4 consecutive weeks.

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Strictly Personal ads cost $25 per line and $15 for NYM Box Number.

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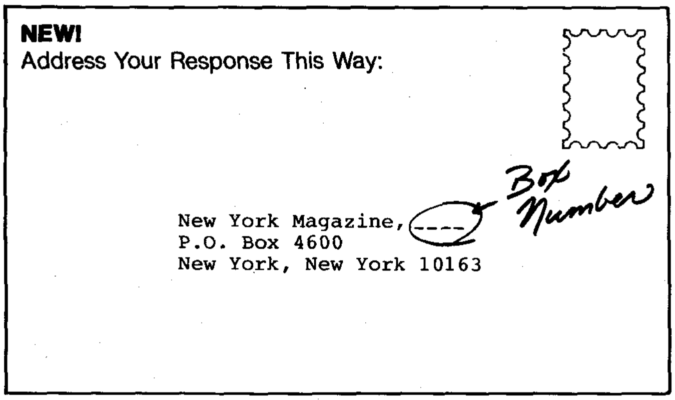
STRICTLY PERSONALS

Strictly Personals is a weekly feature. **New Rate: $25.00 per line.** 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. Limited abbreviations. Minimum ad size is 2 lines. Add **$15.** for NYM Box number. **Please leave space for 10 characters at the end of your ad to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.



NEW!
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Lifelong Commitment—Is what I am looking for. You should be a woman who has the strength of character to participate in such a vow, combined with the personal courage necessary to expose yourself to the inherent vulnerability involved. You are energetic, spontaneous and love to become passionately involved in the things that you do. People like to be around you because of your inherent goodness. You try to live life to its fullest instead of just trying to get through it. I am an over-educated, very athletic, financially secure entrepreneur who is tall, slim, muscular and hopefully offers as much as I am requesting. Please send bio/photo (a must)/phone. NYM S596.

Sensitive, Huggable Professional—Jewish male, 37, searching for slim, attractive, intelligent woman who can communicate and is willing to make the effort towards a special, caring, mature relationship. Sense of humor, emotional maturity, common sense, silliness and huggability required. Photo. NYM D060.

There Must Be Some Mistake—I'm a blond, green-eyed, slim, female, 34, with brains, sense of humor, houses in the south of France and Florida, and a co-op in Manhattan. I own my own business; I'm fun-loving, athletic, secure and happy, but somehow I have no one to share this with. If you're a youthful, 34-45, attractive, successful, all-around nice guy, you won't regret answering this ad. Photo/note/phone. NYM F089.

Attractive, Caring, Warm—32-year-old female, seeks attractive, sincere gentleman to share same interests. Photo, please. NYM Y428.

Pretty, Affectionate, Warm—Female, 32, seeks gentleman counterpart to share great outdoors. Photo please. NYM Y398

Beautiful, Busty, Brainy—Italian bombshell, 31, 5'7", very successful workaholic, seeks tall, successful, sensitive, handsome gentleman, interested in sharing the good life together, by the fire in my chalet. No drugs, no weirdos, please. Photo/bio. NYM F090.

Icing On The Cake • Blond—Most men take a second look. Sensual female, seeks successful male, 45-55 plus. NYM S624.

Manhattan Lawyer—43, 6', athletic. Enjoys fun, movies, nature. Would like to meet attractive, warm woman for relationship. Photo, please. NYM F097.

Incurably Romantic—Handsome surgeon. Ambition and high achievement, balanced by sensitivity and strong values; 30's, slim gentle. I seek a vivacious, curvaceous, tall, Jewish lady, with a loving heart, cover-girl looks, 31 or under, sexy, non-smoker to love and honor. Note/photo, essential for reply. NYM F093.

Golf/Skiing/Shooting—Traveled, NYC female, 47, 5'9", slim, banking exec (who has a little bit of both Audrey Hepburn and Sophia Loren in her), seeks successful, attractive man, 42-65 plus, who feels good about himself and life and is unafraid of commitment. Non-cigarette smoker, please. NYM F094.

Let's Fall In Love Together—This handsome, sincere, successful Jewish executive, 33, 5'10", is bright, warm and loving and believes in living life to its fullest. I seek an intelligent, vibrant, very pretty, slim Jewish female (24-31), who knows how to be a friend as well as a lover. Photo/note. NYM F095.

Multi-Millionaire Gentleman, 32—Attractive, athletic, intelligent, caring, 5'10". Founder of major enterprise in California, now moving to NYC. Would like to meet a lovely lady. Photo/bio/phone, please. NYM F098.

Vivaldi, Verdi, Klezmer—48, tall, handsome, cultured, athletic, romantic, sensitive and much more. At home on the slopes of St.Moritz as on the beaches of LI. Photo, appreciated. NYM D103.

Alarmingly Articulate—Incorrigibly witty, over-educated but extremely attractive woman, 39, PhD and JD. Passion for music, travel, good talk about feelings. Seeks highly-educated, attractive, psychologically-aware man, 34-47. NYM F092.

I Need A Man With Substance—6'and over, 220 lbs and over, Jewish, entrepreneur, non-smoker, 50-63. I am a beautiful, 5'8", blond, 38, witty, charming and extremely sensual. Let's share the best things in life; travel, fine dining, theater, movies Spoil me, I love it. NYM Y409.

Tall, Dark And Striking—Woman, 26, 5'9", with artistic sensibility and superior intellect, currently masquerading as a corporate lawyer. Seeks unique, introspective, tall male cohort for intellectual and emotional lingering. NYM D092.

Jewish MD Student—24, 5'7", muscular, seeks warm, intelligent, and slender female, with whom to build a future. Must want to care and be cared for. NJ and NYC only. Photo/phone. NYM S623.

Great Body—Great mind, great job. Seeking a great man, 42-54, to enjoy it all. Tell me about yourself. NYM Y402.

Twinkling Blue-Eyed Beauty—Attorney by day, 5'3", trim, brunette, 32. Would like to meet a tall, professional Jewish male, 30-38, with magic in his heart and stardust in his eyes. Letter/photo, appreciated. NYM D078.

Left-Handed—Ex-midwestern female, seriously seeks right or left-handed, NY white male. Perceptive, intelligent, 35-50, for one-on-one relationship. Note/phone/photo. NYM Y403.

Race Car Driver Wanted—Intelligent, graceful woman, seeks man of wheels, 38-48, with fine mind and fast reflexes. NYM Y404.

In Search Of—Successful executive Wasp who wants to meet a slim, attractive, feminine businesswoman, mid-30's, with traditional values. If you're a non-smoker who enjoys sports, theater, good music, the stock market and are looking for someone special to share life with, please write. NYM S625.

Stop! Handsome, Sensitive—Caring Jewish physician, 27, seeks pretty, petite, Jewish female, 22-27, with similar qualities. Photo/phone/note. NYM S626.

Affectionate, Sensuous, Witty—Cute too. 38, 6', athletic, Wall Street professional. Looking to make it work second time with slightly wicked, feminine, independent professional. Note/photo. NYM Y405

Not In Love—With placing this ad. Slim female with Venus de Milo profile, seeks soul mate, 30-45; high-energy, professional man with sense of humor - and who appreciates good food. Note/photo/phone. NYM S627.

Stunning, Sensuous Judaic Gem, 43—Cultured woman of substance with strong traditional values, seeks Jewish gentleman with sophistication and inner beauty, for serious relationship. Letter/phone, please. NYM S628.

Man Wanted For:—Friend, partner, lover, husband. You, like me, think life is more fun when shared and are smart, happy, honest, successful, spontaneous, romantic, not afraid of commitment and work and play hard. I'm 35, blond, green eyes, beautiful, thin, love to laugh, hug, dance, travel and drink champagne...Can "happy endings" really happen? If you think so, please write. NYM F096.

Non-Yuppie Lawyer—Male, 35, 5'4", seeks slim, non-materialistic woman with sense of humor, to share movies, ethnic dining, dancing, the outdoors and hopefully more. Please, send phone/photo/letter. NYM D079.

Sharing, Caring, Friendship!—Beautiful Jewish widow, seeks quality gentleman, 60ish, for all of the above. NYM S630.

Mildly Crazed Native—New Yorker, age 25, fun-loving, attractive, leggy, auburn hair, hazel eyes, 5'7", aerobicized, seeks tall, well-built, non-smoking male, 27-35. Dark hair a plus; sense of humor a Big Plus. Photo/note. NYM Y406.

Handsome Businessman—30, sensitive, warm, seeks beautiful woman who enjoys theater, romantic dinners and cuddling by a warm fireplace. Photo. NYM Y407.

Tall, Distinguished Professional Man—Successful, world-traveled; theater, art, Jewish. Seeks intelligent, attractive woman, 55-60. Photo/phone. NYM S631.

Warm, Attractive And Neurotic—Male, 25, tall Jewish professional who is in touch with his feelings, would like to meet a female, 21-28, who is warm, attractive and supportive. Photo and a response, please. NYM S632.

Star Light, Star Bright—Where is my Miss Right? Very handsome attorney, 31, not stuffy, seeks slim woman for keeps. Photo. POB 1004, Fort Lee, NJ 07024.

Smart, Sassy, Mocha Lady—34. Seeks male: diamond in the rough. NYM S634.

Westchester/CT—Green-eyed Jewish guy. Caring MD by day - sweatshirt at night. I'm 27, 5'10", love animals, music, laughter, the scent of cologne on Saturday night and the smell of coffee on Sunday morning. Looking for my bright-eyed, expressive female counterpart. Photo, appreciated. NYM D082.

Intense, Spiritual, Philosophic—Literary; Biblical and Verdi-ish. White, Jewish male, 5'11', looks younger than 45; making it materially. Wants a down-to-earth, attractive woman, also a little uncertain of life's verities, for marriage, children. NYM Y408.

Good-Looking, Humorous Man—Creative, 5'8", trim, youthful 40, non-smoker; likes beach, Scrabble, kids. Seeks pretty, warm, slim, unpretentious woman, 26-35. Note/photo. NYM D083.

Gay Woman, 30, Attractive, Alive—Intelligent, seeks attractive, slim, classy Gay woman, 28-35. Non-smoker/no drugs. Photo/phone/note. NYM D084.

Extremely Successful Lawyer—46, sophisticated, attractive, intelligent, sensitive, romantic poet who also loves excitement (pilot, polo player), enjoys exotic travel and quiet evenings at home; seeks attractive woman to share fine dining, theater, exploring NYC. Photo/bio/phone. NYM Y413.

I Want To Be Crazy About You—And vice versa. Are you a gentleman who's 6' plus and is honest, affectionate, giving, sensual, warm, bright, articulate, charming, knowing, mischievous, spontaneous, sometimes deliberate. I am a tall, slim, black woman, 34, exec, who seeks you for a long-term relationship. Race, unimportant; internationals welcome. Phone/photo/note. NYM S607.

Beautiful, Slim, Auburn Hair—NJ woman, seeks Jewish gentle man; sincere, dependable, successful, 45-50's, for a lasting relationship. Note/photo. NYM S605.

Exciting, Adorable Brunette—Female, 33, Jewish; of sound mind, body, and spirit. Seeks intelligent, creative, loving, outrageous, enriching partnership with quality fellow, 30-42. Photo/note. NYM S609.

Professional Jersey Man—45, 5'10", 160, seeks attractive, slim, intelligent, affectionate lady, 30-35. I have thick, curly hair; body builder, attractive, warm, romantic and personable. Photo. NYM Y384.

Advertising For An Angel—A scarred horseman, chivalric, reflective. Once a cowboy, then an international polo player. Now writing about lost loves and my mission of mercy in a genocidal war. Blood and gold are less vivid in my words than traumatic in memory. I need a muse: literate, disciplined and perceptive. For reasons I cannot understand but must respect, she is also slender and sensual. I? Virile, quite handsome, sophisticated and kind, 53, full head of hair, rumbling baritone voice, 6', 180 lbs, pipe-smoker, non-drinker, quiet, passionate and extremely sensitive, NYM S610.

Pretty Violinist, Teacher—39, trim, seeks educated, creative man. NYM S604.

Intelligent, Caring Attorney—35, 6'1", athletic with sense of humor; enjoys tennis, travel, fine dining. Seeks single, white Jewish female, 25-35, to share same. Photo/note/phone, required for reply. NYM D057.

Soho Casual—Handsome blue-eyed male, 5'9", 39, creative, performing artist, seeks energetic woman for sharing simple pleasures of city living, movies, hiking, biking, dancing, downhill skiing. Note/photo/phone. NYC S611.

Sophisticated Brunette—Pretty, slim, 49, seeks Jewish man from NJ, 50-60, for whatever develops. Must be emotionally and financially secure; looking for long-term relationship. NYM S612.

Pretty, Peppy Professional—34, slim, 5'7". Seeks suitor. Photo. NYM S613.

Wanted:—Lady with a pretty face and a beautiful heart for a looking-good and tired-of-looking, non-millionaire, Jewish male, 44. Reward: One great relationship. Photo, helpful/note/phone. NYM D058.

Pretty, Australian Woman—40, successful artist, seeks art-loving, kind man, 38-48, for meaningful relationship. PO 1897, Canal Street Station, NY 10013-0872.

Westport CT Professional Man—Successful, financially secure. Tall, good-looking, kind, late 40's, offers best of city and country. Interested in meeting attractive, single woman, 30-35, slim, medium height. Letter with photo/phone or please, do not reply. NYM D065.

Normal NJ Male—Seeks normal NJ female for fun and romance. I am 36 (look 30), 5'9", 150, successful exec who enjoys fast cars, slow relationships, toasty fires and champagne toasts. I would like to share this and more with a sexy, petite, intelligent female, 25-32. Sense of humor required; typing not necessary. Note/phone/photo, please; will return same. NYM D061.

Decent Guy, 27—Seeks decent lady, 22-30. I'm 5'9", handsome, with a swimmer's body, and into dancing, squash, bridge and Wall Street. Let's get together to enjoy Manhattan and each other. Note/photo/phone. NYM S614.

Endearing, Athletic Attorney—35, 6', lean, with a song in his heart, seeks lithe, lovable Jewess, who can carry the tune. NYM S615.

Where Is The Man?—Are you attractive, healthy, wealthy and wise, with a zest for life and an exquisite life style, who wouldn't believe he could meet a special lady like myself through a personal?!? I am in my early 40's, European-born, a former model, elegant, sophisticated, educated, now widowed and financially secure. I'm tall, blond, very attractive, with an excellent figure, affectionate, caring, with many interests and a non-smoker. Let's meet. Phone/photo/bio. NYM D062.

Stunning Irish Nurse—5'7", slim, 37, long red hair, blue eyes, seeks professional man, 37-50, with traditional values. Photo/phone/bio. NYM Y386.

More Marilyn Monroe Than Twiggy—Blond, blue eyes, 40's, Would like fantastically interesting man, 40's-50's, to share NYC life. Photo/phone. NYM S616

Love And Work—This 34-year-old, Jewish professional, attractive woman, 5'2", 108 lbs, has achieved success at work and seeks the balance of a loving, lasting relationship. Note/photo, please. NYM Y387.

Handsome, Huggable MD—28, Jewish, 6'1", slim, athletic, seeks similar, attractive, non-smoking, Jewish woman, 26 and under to be my one and only. Bio/photo/phone. NYM Y388.

Can We Talk?—George Hamilton look-alike, wants to meet very pretty, thin lady, 26-35. Must enjoy dining, dancing and look forward to real relationship. Photo, absolute must. Speak to you soon. NYM D063.

Big Brown Eyes—Hypnotic, tall, beautiful woman, 25, who loves dancing, candelit dinners and laughter, seeks friendly, decent man who knows how to talk and listen. Photo/phone. NYM D064.

Relationship Wanted—Have Rolls Royce, country home and pool, missing that special person to share it with. I'm an attractive, sensitive attorney, 46. Enjoy classical music, ballet, theater. She: bright, attractive, slim, non-smoker, 20's-30's. Photo. NY/NJ. NYM Y389.

Charming Jewish Lady—67, to share walks, dining, and talks with man of similar tastes. NYM Y390.

If I Could Meet A Man—Who would take me dancing and fishing, understands the joys of silence and laughter, appreciates the beauty of space and the peace of togetherness, I will marry him. I'm tall, blond, beautiful, 40. Photo. NYM Y395.

Enthusiastic, Optimistic, Resilient—Handsome, very athletic, Jewish entrepreneur, 28, 5'10", seeks delightful and irresistible overachiever, after whom he can name his islands. NYM D072.

Successful, Handsome Transplant—25, from southwest, seeks funny, jazzy, attractive lady to share the best in life. Note/photo. NYM D066.

Romantic Nice Guy—36, attractive, kind, athletic, slim, 6', professional, seeks affectionate woman for friendship and love. I enjoy tennis and music, and new ideas, people and places. Recent photo. NYM S617.

Good-Looking Jewish Professional, 25—Seeks pretty Jewish female Manhattanite for exploring NYC. NYM D067.

Nice-Looking Male Attorney—Jewish, youthful 50, seeks attractive, bright lady. Photo, helpful. Northern Westchester, preferred. NYM Y391.

Beautiful, Intelligent, Individualistic—Former model. Desires to meet tall, attractive, white Catholic male, 24-30. You're outgoing, warm, intelligent, comfortable in Manhattan or the mountains. Photo, a must. NYM D068.

Tall, Blond, Attractive—Bright, professional woman, seeks attractive man with good sense of humor, 35-45, who is smart, politically liberal and emotionally secure. Note/photo. NYM Y392.

Great Guy—Dynamic CPA, 42 (looks 35), divorced but ready for serious relationship; financially, emotionally and mentally stable. Enjoy fine dining, dancing, music, stimulating conversation, travel, etc. Very attractive. Seeks very pretty, sexy, caring and affectionate lady, 25-38. Photo/note/ phone. NYM Y393.

Let's Get Technical—This one Catholic, professional Manhattan male, 36, tall, good-looking, slim and intelligent, would love to get down to "basics" and engineer this personal, to entice an affectionate, creative, outgoing, slim and sensual female, late 20's-early 30's, who loves life's laughter and is seeking a serious relationship. Love of music, especially classical, a plus. All non-smokers, please send note/phone. NYM D069.

Cultured Asian Pearl—Seeks caring, affectionate, fun, non-smoking gentleman, 35-45, who has traveled or lived in Southeast Asia, to share life experiences, good conversation and meaningful relationship. NYM Y394.

Timing And Fate—Ambitious, professional Jewish guy, 29, seeks woman with class for friendship, romance and a future. I'm athletic, tall, funny, blue eyes, honest and good-looking. If you're looking for a "hard-to-find" man with potential, and the timing seems right, then tempt both our fates with a note and photo. NYM D070.

Englishman—39, 6'1", 170 lbs, executive with love of rugby, squash, walks on the beach and NJ countryside - and house renovating. Described by friends as an intelligent, sensitive, witty, stubborn individualist who loves hugging. Seeks permanent relationship with lady, 30-45, who is intelligent, independent, genuine, quick-witted and sensitive. Send photo and tell me about you please. NYM Y396.

Mature Physician—Very financially secure, very attractive, no dependents, slender, athletic. Seeks equally very financially secure, attractive, slender woman, who feels she is in the 5 percent, over 35, who may get married, to share a comfortable, enjoyable life. Photos exchanged. Manhattan, preferred. NYM S619.

Let's Leave Together—By sail yacht. Secure iconoclast, 44, fit, fun, cooks, non-smoker, seeks trim, healthy, witty lass with time for cruising. Photo. NYM D071.

Successful Real Estate Developer—38, enjoys exercise, laughter, skiing and people. Seeks professional woman, 30-38, with good nature and joie de vivre, who might enjoy world travel with me and who has intelligence and physical charm. Note/phone/photo, a plus. NYM D073.

Philharmonic And Pointer Sisters—Same week - that's me. First class Jewish guy, alive/low key, stylish/Ivy, bright/funny, big heart, 38, great shape, good looks. You? Brains, no makeup, career-winner, 25-32. Tickets for November. Photo, helps. Note/phone. NYM Y399.

Handsome, Healthy, Fit—6'1", 185, 32, Jewish engineer (PhD), seeks sexy lady for kids, country life. Photo. NYM D074.

Marriage-Minded Friend/Lover—Is what this pretty, sensuous black writer of 42 seeks. You enjoy life's intricacy and simplicity, living life fulfilled, 35 plus, handsome, intelligent, sincere, stable. Bio/phone. NYM D075.

Down In Beverly Hills—Lively, worldly beauty, 35, grown-up yet young-at-heart, seeks confident, upscale New Yorker who's worked hard for his corner office. Note/photo. NYM D076.

Botticellian Beauty—Bright, athletic, Columbia MBA, 29, 5'10". Loves sports, soirees, travel. Seeks intelligent, confident, unattached man. NYM Y400.

Hispanic Or Oriental Lady Only—For a very handsome, wealthy, sensitive, slim man; 5'7", 150 lbs. Great sense of humor; own multinational business. Must be very pretty, shapely, 25-38. Note/phone/photo. NYM S620.

Intelligent, Athletic Woman—Seeks highly-educated, professional man, 35-47. I'm a native New Yorker, Irish-Catholic background, very energetic, quite individualistic, somewhat idealistic. I'm in superb physical condition, very pretty, trim and slim. Now 40, I'm sure I can successfully combine family life with my career. I need a mate for sharing and growing. I'm most interested in a bright, ambitious and accomplished, technically-oriented man who is kind, considerate, preferably non-divorced, and especially available for a lasting relationship. I'd appreciate a sincere letter. NYM Y401.

Vibrant Female—Seeks mature cyclist for long, sensuous weekends. NYM S622

Handsome, Intelligent Outdoorsman—27, seeks an attractive, white, Christian lady, 20-30, for fun, romance and lasting relationship. Photo. NYM D077.

Finished With The Rain—Looking to share the rainbow. Divorced Jewish female; attractive, slender, intelligent, successful, supportive. Seeks special, monogamous, Jewish male counterpart, 40's, free to live, love, laugh and even cry. Central NJ. Photo/phone. NYM D081.

STRICTLY PERSONALS

Loves Kids!—Child psychology professor-dance therapist (41, fit, active, attractive), seeks youthful, mature male to share life's journey and parent a child (yours, or one we create or adopt). NYM S391.

Smile—For this Jewish dentist who is very handsome, very successful, athletic, 34, 5'9", 165, cavalier, charming, cultured. If you are a true and slender, Jewish beauty, 24-34, with charm/style, and a professional, I'd like to hear from you. Photo is absolutely essential. NYM Y241.

Businessman, 35—White, owns boutique. Seeks female, 23-33, honest, trustworthy, caring, who has her act together and wants to spend the rest of this century and beyond - for marriage only. Photo/phone/bio. NYM Y421.

Blond, Blue-Eyed, Pretty—28, sensitive, loyal, intelligent, warm, sense of humor, professional NJ resident. Seeks Wasp Catholic, 28-39, non-smoker, for friendship, fun, romance and eventual marriage. Letter/phone. NYM S649.

Oriental Beauty Preferred—Great looking, hilarious, athletic, 36, 6', 170, white, successful developer. Seeks fit, non-smoking female, 21-34, with flash and style to share dancing, theater, workout, travel. Bio/phone/photo. NYM Y422.

Gentle Manhattan Dentist—Jewish male, 30, 6', seeks slim blond or brown-haired beauty, 24-32, 5'3"-5'10", who desires a meaningful, fulfilling relationship. Note and full-length photo. NYM D098.

Very Beautiful, Tall—34-year-old, Jewish, widowed mother of infant, living in Manhattan. Wants to go on with life with strong, handsome, very successful, preferably Jewish man who is interested in creating family life - plus one or two more babies, with a warm, loving, special woman who has had it all and sees family as the only thing that's real. NYM Y423.

From Russia With Love—Warm, attractive, cultured female, seeks caring, intelligent, successful gentleman, 40-55, for meaningful relationship. NYM S599.

Happy New Year, 5747—Tall, handsome, 33, Manhattan, Ivy-Leaguer; cheerful, caring, childless. Share Broadway, museums, lobster, dancing, concerts, beach with tall Jewess, 22-30. NYM S593.

Handsome Man—5'9", 160; 40 looks but 50 is. Trumpeter-teacher, mountain hikes; kayak, canoe, ski, RV. Seek slim lover liking the wild, who in passion isn't mild. NYM Y366.

Pretty, Romantic Woman—Jewish, 47, independent; seek stable sincere man, 44-55, for loving relationship. NYM D042.

Attorney, 27—Warm, athletic, handsome, seeks slim, bright, unpretentious Jewish female. Note/photo, please. NYM Y367.

Woman Musician—Attractive, 58, Jewish, with an artistic, creative, nurturing soul. Into growth, the spiritual side of things, playful and young-at-heart. Loves life, laughter, love. Seeks a happy man. POB 53, 211 West 92nd st. NYC 10025.

That's The Ticket—Slim, pretty, warm, witty, blue-eyed TV professional, 29. Seeks bright, funny, trim, attractive, secure man, 27-39, to share life's adventures. Photo/bio. NYM Y369.

Witty, Vivacious, Slim, Sensuous—Pretty PhD, 53, academic/editorial career. Athletic, enjoys earnest conversation, performing arts, travel, dining, sunny beaches, wry appreciation of human comedy. Liberated but not militant: I like being female. Seeking tallish, definitively masculine, creative type as lover, playmate, traveling companion. No scientists, technologists or workaholics, please. Photo helps. NYM Y284.

Sensual, Bright, Warm—Attractive, slim, Jewish professional. Seeks man who is sensitive, 35-45, liberal, who enjoys close, supportive relationships. NYM D050.

I'm The Type Of Lady—Who is told that her lovely appearance and poise probably intimidates men. True, I am very pretty, shapely and quite a successful 39-year-old; but more importantly warm, soft-spoken and a truly delightful woman to be with. Are you a strong, secure gentleman, emotionally and professionally; reasonably tall, handsome and refined? Perhaps this will be the surprising way to meet. Photo, helpful. NYM Y296.

Lively, Lovely—Literate, athletic lady, English professor, 40. Seeks man of warmth and vitality for caring and lasting relationship, 35-50. Photo. NYM S560.

Science Fiction Junkie—Attractive female lawyer, 31, humorous, energetic and Ivy-educated; 5'6" and serious about getting into shape (not too far to go); hooked on games, puzzles and computers. Seeking playful, self-aware male, literate and musical (but still human), who can write a good letter. NYM D022.

So You Read These For Kicks—It's not often that a slim, athletic, woman photographer, 29, born with no astrological sign, bit of a loner (but not weird), advertises her heart and soul in a magazine. So don't blow it if you're a humble man with brains, small-talked to death, athletic, willing to try almost anything twice, possessing inner/outer beauty. Photo/X-rays. No depressed, dull or neurotic men, please. NYM D031.

Do Reply—If you're a bright, athletic, witty Jewish guy/With an adventurous spirit and gleam in your eye/Who'd like to meet me, 34, cute and sweet/With dancing feet, pizzazz and all that other jazz. Note/photo. NYM D043.

4 Quarter Time—Good-looking, up and coming; 30 years old, firm but not cold; 5 foot 7, temper even; by the way, a CPA; never harried, never married; seeking lady of refine, she's 23-29; values close to me I reckon, are family first and money second; athletic, sympathetic, baby that's no diuretic; photo/bio are a must, for a tie of love and trust. NYM S598.

For Mensches Only—41-year-old, pert, petite, quite attractive, divorced Jewish professional woman. Content with self and life; would be more fulfilled if there was another with whom to share love, respect and life's passions. NYM Y368.

Pretty, Vibrant Nurse—Jewish, 23, seeks sensitive, secure, educated male, 25-32, for healthy relationship. NYM S600.

Female Wall Street Exec—Dynamic and down-to-earth; great looks and sense of humor; 34, slim, Jewish, 5'6". Would like to meet outgoing male, 33-45, who works hard, plays hard and can laugh while doing both! Photo, please. NYM Y374.

Best Offer—From the woman, tall, 40, show-stopper, overworked professional, overjoyed mom, who's been around the block enough times to recognize the genuine article. To the man of substance, high energy, joyous sexuality, his head on straight: Let's join forces and show the world how it's done. NYM S601.

Tall, Fit Attorney, Mid 40's—Seeks bright, articulate, attractive lady who plays tennis well. Photo. NYM S602.

Beautiful Model-Type—What does Manhattan have to offer? An elegant, sophisticated, sexy, long-legged, 5'8", well-traveled, intelligent, exciting lady executive. Are you a tall, Jewish male, 40-55, successful, warm, considerate, sensitive, who loves to cuddle and be with people? How's your sense of humor? Do you love to dance? What are you waiting for? Send phone/photo/note. NYM Y372.

Only Choosy Femme—Good-looking, fit, romantic, down-to-earth, Manhattan professional, 30's, seeks slender gal, 20's, with similar attributes. NYM Y373.

Eye-Catching Brunette—Slim, smart, playful but serious NYC lady, 29. Seeks affectionate, intelligent, fit gentleman with twinkling eyes for warmth this winter. NYM D044.

Spirited Executive Lady—Loves the arts and travel, seeks male counterpart, 55 plus. POB 1312, NYC 10022.

Vivacious, Attractive, Well-Traveled—Professional Jewish female, 34, seeks successful, caring Jewish male for meaningful relationship. NYM D045.

Lovely Woman—Early 40's, many interests, mainly artistic, sports, would like to share with gentleman. NYM D046.

Tel-Aviv, Single Male Journalist—Stationed in NY, 38, 5'11", 170 lbs, seeks lady, 24-33, for marriage. POB 21238, Midtown Station, NYC 10129.

Spirited, Talented, Tender—Witty, very pretty, Jewish professional/author, mid 30's. Loyal and level-headed, rhapsodic and romantic as well. Wide interests. Seeking successful, sincere man, 32-45, for lasting relationship. NYM Y375.

Pretty American Indian—Slim, NY resident, seeks nice, gentle man, 35-45, for love and marriage. Note/phone. NYM D047.

Slender, Pretty Lawyer, 28—Intelligent, athletic (5'5", 110), blond, blue-eyed. Seeks professional man of exceptional intellect, 27-35, 5'10" plus, handsome, athletic, Christian, non-smoker. Well-worded note/photo, a must. NYM Y376.

Oriental Princess Sought—By honest, secure, handsome, single white male. If you are open-minded, literate and romantic, let's meet. Photo/phone. NYM D048.

Pretty, Sincere Professional—Catholic female, 25. Very athletic, in good shape. Love to travel and read. Seek slim, handsome, strong, college-educated, Catholic male. Photo not necessary, but appreciated/bio. NYM D049.

A Thoughtful Man—Divorced, white, professional, 35, 5'10", 150, loves classic literature. Looking for an intelligent, sensitive, introspective woman who has a career and is open to marital possibilities, age 30-39. NYM Y378.

Successful Sculptor—Formerly financial executive, divorced, grown children; European orientation, tall, lean. Seeks to share best of life with elegant, ripe, sensitive woman, 30's-40's, more sweet than sharp, more intuitive than intellectual. Honesty, a must. Bio/photo/phone, please. NYM Y377.

Independent Man—35, creative, warm, athletic, outgoing, Jewish. Seeks independent woman to share interdependent, egalitarian friendship and enduring romance. Photo/phone/note. NYM D051.

Seven Sisters MD—Very pretty, charming, blue-eyed, eclectic and perceptive, 29, 5'2", gourmet cook; enjoys Springsteen to Kierkegaard. Seeks a cultured Jewish professional with a wild sense of humor, for fun and for future. Letter and photo. NYM D052.

LI Lady—Works NY. Seeks man, 55-65, to share NYC/LI pleasures. NYM Y380.

Fine Art Of Love—Elegant, refined (as in sugar), artist with golden-green eyes, seeks to be the truly feminine part of you. Be a Jewish, town/country gentleman of cultured taste/style, tops in your industry, desirous of marriage to special, sensual, never married lady with penchant for horses, dogs, babies and The Four Seasons of life. POB 1266 NYC 10028.

MD, 42—Attractive, slim, cultured, witty; seeks attractive female, sense of humor, for meaningful relationship. Returnable photo/phone/note, please. NYM Y381.

Attractive, Articulate, Intelligent—Male, 30, professional, very athletic. Seeks a woman with brains, beauty and sense of humor, for a really long date. Photo/note/phone. NYM D053.

Intelligent, Interesting Male —Ad exec, 44; seeks older woman with good figure for steady relationship. NYM D054.

There Comes A Time—When we all take a chance. I'm young, good-looking, athletic, Jewish Wall Streeter, looking for a woman, 22-32, who's not afraid of taking that chance. Photo/phone. NYM Y382.

Pretty Lady Seeks—Single white male, 33-43, with sense of self and style for sunlit days and starry nights. NYM D055.

Let's Have Extra Innings—Of romance, fun and NY sports-watching. Warm, witty sportscaster, 30, 5'8", good-looking, seeking very lively, loving, attractive, giving and funny female sports fan. Non-smoker. Photo. NYM Y383.

The Right Stuff—An adventurous test pilot at heart, I'm really a male, 27, 6'3", good-looking, athletic, outdoors-oriented Park Avenue attorney. I enjoy bicycling, hiking, racquetball, my cat, movies, art, country inns and Lutece. I seek a woman, 22-28, (non-lawyer), who is highly attractive, together and sensitive. Equally important is a keen sense of humor and wit. Photo/note. No smokers. NYM D056.

Classy NYC Lady—Vivacious, active, fun-loving, 50, looking for that special man with the same qualities. NYM S606.

My Manhattan Apartment—Has a great view but I feel lonesome with no one to share. I'm a successful attorney, 6'2", available. Looking for an intelligent woman in her 30's, non-smoker. POB 523, NYC 10019.

The Nicest Guy You'll Ever Meet—Very good-looking, 24, runs own company. Drives BMW, water skis and flies own plane. Not as rich as this all sounds but comfortable. Half Indiana Jones, half Boy Scout. Would like a house, a dog, and a nice woman to share it with. NYM S635

Honesty, Fun, Love, Nurturance—Intelligence, sensitivity. Pretty, slim, communicative Jewish widow has these qualities. Seeks same in male, 55-65, for mutual happiness. Phone/photo. NYM D085.

Man, Ivy, 38—Trim (for an attorney). Enjoys NYC, Caribbean diving, good paintings, champagne; is interested in caring for bright woman with career and varied interests (including champagne), 30-36, NYC. Letter/photo, please. NYM D086.

Beautiful Jewish Woman—5'7", 31, seeks lucky man to be the recipient of my deep love. Photo/note. NYM S636.

Attractive, Independent, Educated—Female, 5'9", with CT lake community home. Interested in Manhattan-based male, 36-55, who enjoys sharing theater, music, dining, exploring in the city; skiing, sailing in the country. NYM Y420.

Minnesota Lady In NYC—I am a combination of unpretentious and independent. I'm open, honest, curious, fun-loving. Just wrote my first book. Work for myself as a communications consultant. I love nature, music, people, kids; am 5'10", 41. Seeking a man to enjoy life with, to be my best friend and lover. NYM D087.

Tall, Bright, Gay, Sexy, 40—Seeks caring, witty, healthy guy. NYM S643.

Down-To-Earth—Manhattan woman, 40. Sometimes shy; sometimes feisty. Always honest, thoughtful, spontaneous. Grown son. Career in place. Seeks ordinary and extraordinary times with trim, thoughtful, marriage-minded man. NYM D094.

Tall, Curvaceous—Very pretty woman, seeks man of wit, insight, good looks and savoir faire, 38-45. NYM Y412.

Single Professional Male, 32, MBA—Respects intelligence, values sensitivity and humor in professional woman, 28-35. NYM S638.

Good-Looking Brunette—Smart, playful, slim, successful, worldly, kind; seeks same in emotionally available, Jewish man, 42-52. Photo. NYM Y410.

Exotic, Foreign-Born—Jewish lawyer, single, female, worldly, with flair for life. Seeks accomplished, 38-50, man; ready, willing and able for serious relationship. Note/phone. NYM D088.

Early Chanukah Present—Petite, attractive, classy, sensitive, 30-year-old professional female is looking for the right Jewish male counterpart to share the rest of her life. Bio/photo, please. NYM D089.

One-Man-Woman—Looking for a one-woman-man, over 55, financially secure, for glamorous, well-bred, world-traveled, 5'7", size 4, 40's, widow, no kids. Modeled, acted NYC - 16 years. NYM D097.

Joint Venture Sought—Divorced, 42-year- old businessman with health, success, and intelligence, lacks that special woman. I am 5'11", attractive, warm, athletic, witty, and romantic and seek a sexy, slim and warm lady to share life's adventures. Send note/phone/photo, please. NYM S639.

Beautiful Within and Without—Appreciates belief in Jewish values and knows there is a special man, in his 30's or early 40's, well-established and secure enough to love and be loved. NYM Y417.

"Triple A" Rating—Attractive, athletic, affectionate, gentle Great Neck woman, seeks romantic man, 55-60, ready for serious relationship. NYM D095.

Attractive, Caring, Older—And accomplished NJ psychologist, seeks caring, pretty woman for whatever may develop. Please include photo. NYM Y418.

Tall, Handsome Attorney—28, seeks model/actress type with personality, to wine, dine and snuggle. NYM Y419.

Happy-Go-Lucky—Sincere, Jewish male, 25, seeks caring, fun-loving female to share fireplace, TV, and Elvis Presley. Photo/phone/note. NYM S645.

Marry Me, Fly Free!—Dynamic, compassionate, petite lady exec, seeks secure, kind, creative man, 35-45, for possible merger. NYM S640.

The Cold Winter Is Coming—And I need someone to keep the chill away. Tall, blond, slim, very attractive, affectionate female, 25, seeks counterpart (6'1" or over) who is outgoing, warm hearted, good looking and commitment-minded. Photo/phone. NYM Y414.

Pretty, Petite, Shapely—Divorced mother, 40, wishes to meet and adore Jewish gentleman of substance. Children, gladly welcomed. NYM S647.

Jean Simmons Of Spartacus—5'3", 107, 30's, shapely, MA degree. Speaks French, Spanish, German, Russian and piano. Sews and swims. Seeks sparkling, sensitive, successful male to ignite a warm and vivacious personality. Photo? NYM D093

Just A Nice Guy—Successful, warm, sensitive, traditional values, young 40's, in good shape, would like to meet a special lady to share dining, theater, country inns, quiet walks, or skiing and possibly much more. Photo/phone. NYM Y415.

Handsome, 27, Jewish Man—6'1", green eyes, searching for a very pretty, warm and exciting lady who has a touch of class. Must send a photo. NYM S642.

Hey, Good Lookin'—Are you a handsome, generous, Jewish professional male, 25-30, and over 5'9"? This sensuous, grad school blond, 23, avid sports fan with beauty, brains, and a vivacious personality is waiting to meet you. Bio/phone. Photo, a must. NYM Y416.

Super References: Skier, Seafarer—Smart, successful, super-attractive, sensitive, sexy, slim, sophisticated, synagogue, seeks 40 plus, tall man for Superbowl, symphonies, sunsets. Call to see which two are lies. NYM D090.

Passion Is My Passion—Attractive, intelligent, decent, professional man, 36, seeks the pleasure of the company of a bright, pretty and feminine woman, 20-30, with a bold imagination, a firm body and an open mind. Photo, please. NYM D096.

Witty, Divorcee—Over 50, needs love, companionship, from single Manhattan man of same mind. Phone. NYM S646.

I'm Looking For You—If you're looking for a commitment with a successful, attractive, petite, Catholic female, MBA, 30, who enjoys the arts, sports and working out. You? NYM S641.

Fasten Your Seat Belts—Young, attractive Jewish woman, seeks departure from itinerary. If you're a first class guy, smoking or non-smoking, without excess baggage or anything terminal, check in with photo, without delay. NYM Y411.

Independent, But Not Too—Young (30), vibrant, slim, attractive woman, ex-ballet dancer, now lawyer. I like physical activity, theatre, museums, travel, antiques, movies, NYC, but especially love hanging out at home. If you are intelligent, direct, with a sense of humor about meeting strangers, let me know. Photo, preferred. NYM S648.

Smith College Graduate—Warm, upbeat, single, city-dwelling editor. Lover of classical music and country weekends. Slim, leggy, 5'4", fair, blue eyes, New England-Jewish background. Seeks male counterpart, 40's, (children, a plus), for long-term relationship. NYM S637.

ANNOUNCEMENTS

Handsome White Male—Prisoner, needs friends, correspondence. Gary Collura, NSP Box 607, Carson City, NV 89701.

Radio's Morning Men—If you're a fan too, write: PL; Falls, PA, 18615 - 004.

Anne Bronstein—Lincoln High graduate, 69-70, would like to contact you. Madison Avenue acquaintance, J.R. NYM Y397.

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 571

BY MARY ANN MADDEN

SHLOMO'S WOMAN, by Saul Bellow
FREDERICK OF SAXE-COBURG-GOTHA, by Antonia Fraser
MY BROTHER, CHASTITY, by William Faulkner
HOW ARE THE MIGHTY FALLEN:
THE DEMISE OF U.S. STEEL, by David Halberstam
SOME CRAVEN SCRUPLE, by Louis Auchincloss
KILL JOY! by Stephen King
I'M ONLY TELLING YOU THIS ONCE, by Nora Ephron

Above, titles tk (to come). Competitors are invited to select one well-known author of past or present and devise for her or him the title (not a sequel) of a forthcoming work.

Results of Competition 568, in which you were asked to describe spin-off television programs.

Report: Fewer shots at Dallas, Dynasty, or Knots Landing than expected. Instead, from the Toussaud school of television dramaturgy, clones of Love Boat, Hotel, Murder, She Wrote, and the like. A proliferation of policewomen-partner series: Dabney and Casey, Gimbels and Macy, Sass and Brass, Brandy and Alexander. And these: Silver Foxes. Highlighting. Lifestyles of the Deposed and Famous. Skoal. Not a Hope, Minister. Finally, an entry from Los Angeles suggested The Jason Hour. Well, I loved that. Until I learned they're doing it. Friday the 13th. A series. With a cast of regulars. A cast of regulars. *How* they're doing it is something else entirely. Kindly use suggestion box provided. Thank you.

First Prizes of two-year subscriptions to "New York" to:

LEGACIES. Circumstances force the daughters of two former college roommates to share a co-op apartment. Tonight: a serious disagreement about a borrowed sweater.

Leslie Rosenberg, Palm Springs, Fla.

STRANGER THAN TRUTH. Tonight: Millard Fillmore's secret life; Al the oboe-playing bear; the dancing flies of Lyndhurst, N.J.; an Albanian man who has been talking constantly for six years.

Richard H. Burke, Ho-Ho-Kus, N.J.

MR. REHNQUIST'S NEIGHBORHOOD. Today, the justice-elect shows us how to put the right words on legal papers, so things near our house will be just the way we want them to be.

Wayne M. Ozzi, Staten Island, N.Y.
sp. mention: John Saponaro, Brooklyn

Runner-up Prizes of one-year subscriptions to "New York" to:

TEEN WOOLF. Percival hides Vanessa's diary in the library. Leonard calls on Virginia and embarrasses Father. Virginia: Mindy Cohn. Sir Leslie: John Gielgud.

Chris Doyle, Burke, Va.

SPARRING PARTNERS. Liz and Tom Sparring come to blows when he refuses to eat the lemon pie she has baked.

Ruth Migdal, Brooklyn

CHICAGO RULES. Eddie Deezen and Thom Bray as undercover cops who fight crime in strict conformance with departmental regulations and applicable Supreme court decisions.

Kevin B. Robinson, N.Y.C.

And Honorable Mention to:

DON'T MANSION IT. The governor's housekeeper reminds him not to forget the First Lady's birthday and shows him how to eliminate pollution, crime, and poverty. Gov. Goodman: McLean Stevenson. Mrs. Goodman: Jessica Walter.

Saul Kahan, Los Angeles, Calif.

EAGLE'S ESCUTCHEON. Evil Mata Fane plots in her Ho-Ho-Kus mansion to take over the Finkel family's beet crop and borscht empire. Can dynamic Jason Finkel thwart her plans? Marta: Ida Lupino. Zack Fane: Frankie Avalon. Rosalie Finkel: Annette Funicello.

Gloria M. Johnson, N.Y.C.

SPIN IT TO WIN IT (Game Show). Maureen Reagan is quizmistress. Jeff Conaway wears designer clothes and turns letter boards.

Patsy V. Felmet, Wintersville, Ohio

PAT. Conservative internist Dr. Pat Tanaka (Noriyuki "Pat" Morita) tries to raise his three teenagers as wife Sheila (Joanne Worley) works full time in her catering business.

Marc Sedaka, N.Y.C.

THE PENSIONER. Ray Walston stars as "Number 65," a former British agent spirited away to a seaside village where his motives for retirement are questioned.

Alec Billyou, Bronxville, N.Y.

THE PORCH BOYS. Male senior citizens share a lanai outside Honolulu. Communal living proves hilarious even when "Pops" moves in. Sven: Turhan Bey. Biff: Richard Ney. Odell: Dennis Day. "Pops": Joel Grey. Guests: Charles Trenet, Sade.

Tom Morrow, N.Y.C.

L'HÔPITAL BEL AIRE. A child star needs emergency cosmetic surgery when she is offered the lead in a remake of "National Velvet." Dr. Novak: Rusty Hamer. Little Lily Ann: Linda Blair. Nurse Tappy: Lauren Chapin.

Larry Laiken, N.Y.C.

MIDNIGHT SUN. TV's first Eskimo crime fighter brings poachers and worse to justice with the help of Fred, his talking sled. Sven: Jeff Conaway. Fred's voice: Keith Baxter.

Richard P. Monley, Birmingham, Mich.

THE COMEBACK HOUR. Tonight, Bobby Ewing meets and falls deeply in love with Cathy Geary. Next week, Fallon Colby moves next door.

Bonnie A. Gould, N.Y.C.

MICHAEL CIMINO'S TALES OF DISTINCTION. Tonight: Isabelle Huppert is Snow White. Part XV.

Jacob Metzger, N.Y.C.

THE ORGANS. Jonathan Miller is host of this twelve-part series. Tonight: "Appendix: King of the Vestigials."

Cary A. Frumess, Forest Hills, N.Y.

THIS LITTLE OLD HOUSE ON THE PRAIRIE. Bob Vila helps the Ingalls family modernize their log cabin.

Reoma McGinnis, Fairport, N.Y.

DAYLIGHT ZONE. At his after-hours club, a pleasure-crazed man slam-dances himself into a strange world where he has a nine-to-five job, a career-oriented wife and two preppy children. Is it a dream, or is he trapped in ... Man: John Lithgow. Wife: Beverly D'Angelo.

Jack Ryan, N.Y.C.

WRIGHT OR WRONG? Tim Conway and Noriyuki (Pat) Morita are rival balloonists in mid-nineteenth-century Alaska.

J. B. Snyder, Los Angeles, Calif.

HE AIN'T REALLY OURS. A soap opera star (Robert Guillaume) and his wife (Patti LaBelle) become the guardians of an ex-child actor prone to mischief. Tonight the Brewsters take Moochie to Limelight. Moochie: Mason Reese.

John Mainieri, N.Y.C.

HINDSIGHT. NBC's occasional weekly newsmagazine. Lloyd Dobyns.

John Davis, Butler, Pa.

EUCLID'S BEEN A CONTENDER. A meek high-school math teacher becomes a boxer to win the approval of his new stepfather, a former middleweight champion. Mr. Stern: Redd Foxx. Zippo: Austin Pendleton.

Robert Brainin, Ann Arbor, Mich.

THE GEORGE PLIMPTON SHOW. Westchester realtor George Perkins and younger son, George III, battle an automatic teller.
Carleton Carpenter, Warwick, N.Y.

THE BRIDEY NURPHY SHOW. Scheduled: Post-adolescents with typing disorders discuss the benefits of autohypnosis.
Joan Rosen, Brooklyn

OH, SISTER! Two Maryknoll fathers are invited to dinner. Complications arise when the guests discover the sisters' bungalow is occupied by Chippendale Men. Grace: Polly Holliday. Joy: Elizabeth Wilson. Father Schiff: Richard Mulligan. Chippendales: Themselves.
David A. MacMackin, N.Y.C.

THE NIGHTTIME PEOPLE'S COURT. The stakes are higher when Judge Wapner moves to prime time. Special guest: Geraldo Rivera as Manny the safecracker.
Rick Nusblatt, Los Angeles, Calif.

MONTGOMERY'S WARD. Newly widowed psychologist Liza Montgomery (Lindsay Wagner) brings the battle for secular humanism to Bellevue Hospital. Superintendent Calloway: Brenda Vaccaro.
Peter Formaini, Ithaca, N.Y.

THE SEEDS TO HAPPINESS: Each week Merlin Olsen delivers plants and flowers to unsuspecting troubled souls. Tonight: Azaleas brighten the life of a lonely pianist (Jeff Conaway) while a depressed teacher (Didi Conn) learns a lesson from aloes.
Jeff Tenzer, N.Y.C.

U.N. PLAZA REDS. A bold, often sensitive look into the personal and professional lives of Russian agents assigned to the United Nations.
Alice Larkins, Jersey City, N.J.

DO YOU HEAR WHAT I HEAR? Jimmy Swaggart and Pat Robertson play the theme from Mr. Ed backwards and discuss subliminal Satanic messages.
Brian Bracey, Burke, Va.

ETHICAL TRIES. Ex-hippie couple tries to instill sixties' values into their three materialistic, competitive children, Constancy, Maverick, and Spunk.
Carole Winston, Riverdale, N.Y.

RODEO DRIVE. From her Beverly Hills estate, Miss Piggy teaches us the letter "G," as in Giorgio and Gucci.
Ruth Levy, Staten Island, N.Y.

MARY, MARY, MARY. A former television producer, housewife, and Chicago newspaperwoman starts a new advertising agency in Detroit. On her very first day, she goes after a major automobile account. Mary: Mary Tyler Moore. Special guest: Lee Iacocca.
Marie R. Reno, N.Y.C.

THE BEASTIES. Four out-of-work actresses form a rock band in order to break into television.
Sheri Lynn Behr, N.Y.C.

THE BRIDESHEAD HILLBILLIES. Jethro and Ellie Mae inherit Brideshead and move to England. Tonight, aboard the QEII, Jethro meets the ghost of Julia in the ballroom; Ellie Mae takes her critters for a swim in the ship's "cement pond." Jethro: Sonny Bono. Ellie Mae: Vanna White. Julia: Juliet Mills.
T. Nash, Winston-Salem, N.C.

THE COCKNEY GOURMET. Pub owner and chef Ernest Higby prepares bubble and squeak, bloaters, and toad-in-the-hole. Subtitles.
Ellen Burr, Truro, Mass.

DR. WHOM. The doctor changes identity with an eighteenth-century grammarian and chases split infinitives through a labyrinth of syntax.
Winifred Dickinson, Pittsburgh, Pa.

I SMELL A MURDER. Retired lady sea captain lives in a Maine lighthouse and uncovers corpses while digging for clams. Captain Josie: Olivia de Havilland. Ambrose Corbapple: Van Johnson.
Similarly: Craig Allinder, Bigfork, Mont.;
Toni Daraio, Coram, N.Y.

PETER & PETER. A repentant sinner saved by Peter One (John Denver) and Peter Two (Michael Landon) veers toward his old ways.
Patricia O. Simmons, Oldsmar, Fla.
sp. ment.: Jay M. Tischenkel,
N. Miami, Fla.

WEIRD TALES. Vacationing couple (William Shatner and Patty Duke) discover a town where time runs backwards.
Selma Ellis, Glenview, Ill.

S.O.S., HE TAPPED. Ex-Navy radioman, now running a dancing school, puts on a tap festival. The town's Sweet-Onion Sweetheart is elected.
Mitsu Yamamoto, N.Y.C.

KANGAROO COURT. Tonight Judge Wapner gets charged $10 for a martini.
Sheila B. Blume, M.D., Sayville, N.Y.

Some titles only:
COMPUTER C.H.I.P.S. BATTLE OF THE NETWORK CARTOONS. WHEEL WITHIN A WHEEL OF FORTUNE. CORT'S IN SESSION. MEET MEAT. FIRE AT WILL (Talk Show). MAKE A KILLING (Investments). VLAD AND THE CZARINA. YCLEPT WILLUM. TRASH THE MOVIES. ENQUIRING MINDS. HERE'S MENACHEM. HART TO NEWHART.

NEW YORK COMPETITION. Magazine regulars enter public life. Tonight Ollie Neshamkin defends parking violators; Patsy Felmet begins the race for mayor of Wintersville, Ohio. Host: Adam Doyle.
Boo Blume, Sayville, N.Y.

Competition Rules: TYPEWRITTEN POSTCARDS PLEASE. ONE ENTRY ONLY should be sent to Competition Number 571, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by October 17. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the November 10 issue. Out-of-town postmarks are given three days' grace. ■

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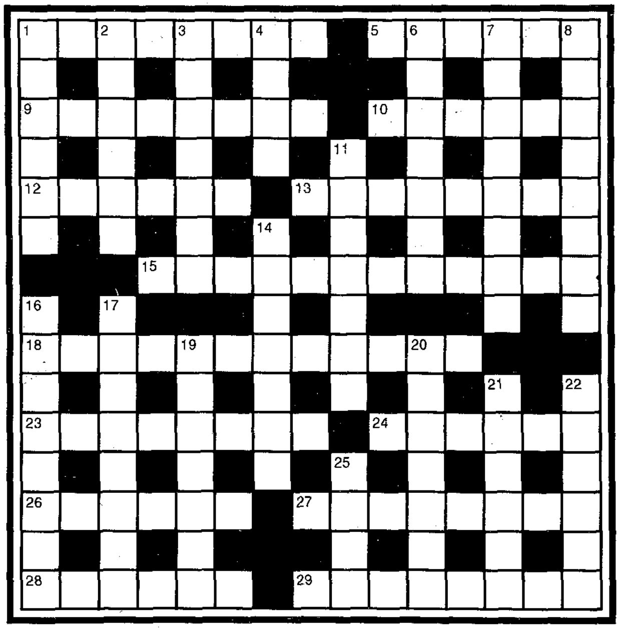
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Scratch the game. (8)
5 Hear you saw a black widow? (6)
9 A vile can ruins Spanish port. (8)
10 Start to provide a good contrast. (3, 3)
12 Reiterate once more, its where the choir turns out to be—not whither. (2-4)
13 Shipping company in evil clutches of islanders. (8)
15 This name's not unusual but it does provoke surprise. (12)
18 Men carried it off, then counter-charged. (12)
23 Slovenly neglect by the brick carrier. (8)
24 She is the first victim of murder. (6)
26 A lager that's gone off—as sour as vinegar. (6)
27 This should contain a fire. (8)
28 Point to condition of the property. (6)
29 One girl embraces another—it's taken to have a soothing effect. (8)



DOWN

1 Must be rigorously precise, to cut a key. (6)
2 Bird that improves conditions at Lords? (6)
3 Fashion for hair to cover most of the chest, in tufts. (7)
4 Student on assistance is made to lie. (4)
6 Accommodation for two dozen singers. (7)
7 Philosopher doing a mischief with ease, say. (8)
8 Contemplates mirrors. (8)
11 Home has not got much inside personal cover. (7)
14 Record the activities of a lizard. (7)
16 Red gases interfered with horse's training. (8)
17 Unfortunate happening to find detectives taken in by a little money. (8)
19 Imperative to take a worker on this month. (7)
20 Oriental flower in the middle of greenery. (7)
21 A stout stick is a means of defence. (6)
22 Attendant spirit of Egypt regrettably heading for tundra region. (6)
25 Involved in twin pile-up in Greece. (4)

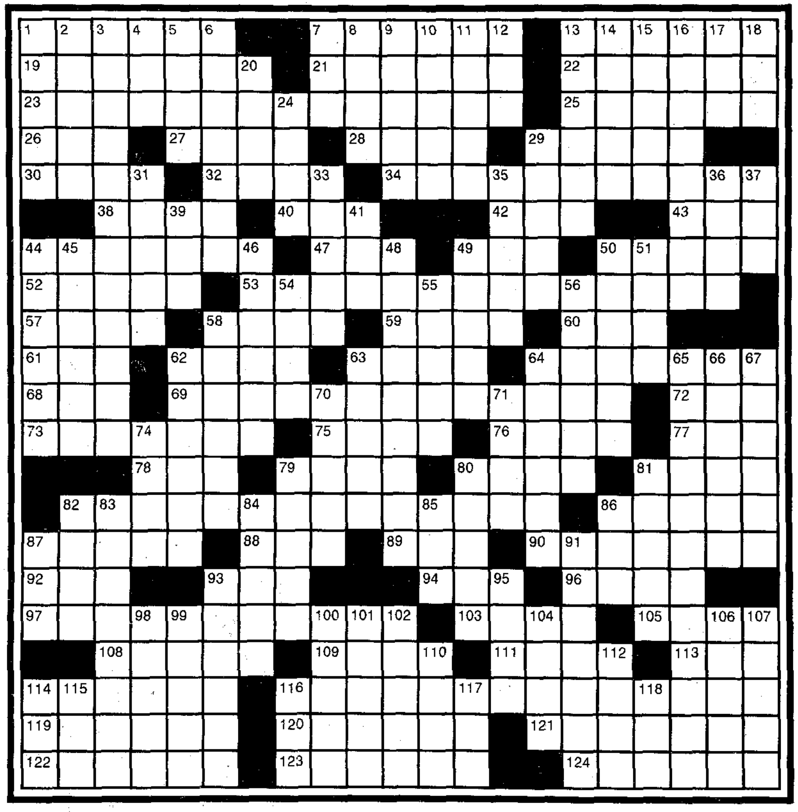
'MISSPELLED DIRECTORY': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

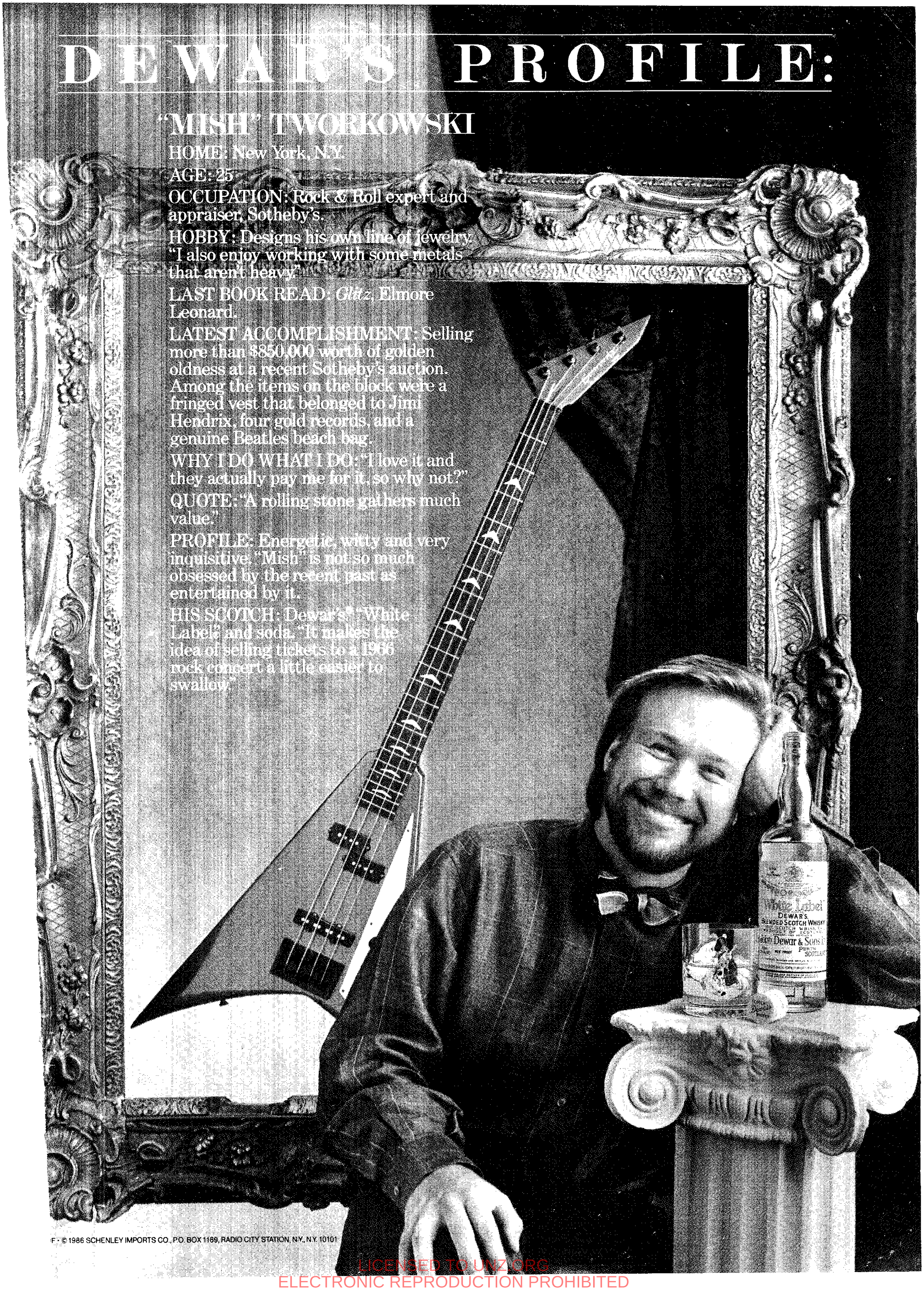
1 Is suitable for
7 First appearances
13 Czech capital
19 Greed
21 Soap plants
22 Jockeys at work
23 Philosopher listed like a cattle thief
25 Mountain ridges
26 Slip a cog
27 Director Kazan
28 Miffed
29 Fort - ——, Florida
30 Asterisk
32 Small whirlpool
34 Satirist listed like a heavy drinker
38 Goldie
40 "—— the fields we go"
42 Append
43 Road to Rome
44 Chewy candies
47 Kit and caboodle
49 After an aitch
50 Display vanity
52 Egg-shaped
53 Author listed like a painter
57 Papal name
58 Cheshire Cat's feature
59 "—— I say, not . . ."
60 Aries
61 Moccasin
62 MacGraw and Baba
63 Rush-hour oddity
64 Hidden marksmen
68 Savoie summer
69 Composer listed like a cobbler
72 Puppy's cry
73 Go over old ground
75 Diner sign
76 Mines
77 HST's successor
78 One of the networks
79 Palm starch
80 Contemptible
81 Brood of pheasants
82 Actress listed like a male trainee
86 Manipulate, as a tool
87 "Uncle Miltie"
88 Jamaica export
89 Sniggler's catch
90 Freeloads
92 Swiss canton
93 Transgression
94 Priest's robe
96 Newspaper sect.
97 Director listed like a poor tipper
103 Square footage
105 Wahine's dance
108 Old-womanish
109 Laureate's opus
111 Money exchange fee
113 Army div.
114 Infuriate
116 Actor listed like a MASH aide
119 Tidy up
120 Comply
121 Thai
122 Leave flat
123 Unswerving looks
124 Exhilarates

DOWN

1 Toyland visitors
2 Turn inside out
3 Actress listed like a plumber
4 NYC subway
5 Poop out
6 Triangle type
7 Historic women's org.
8 Ostrich look-alikes
9 Kind of buddy
10 Very very
11 Business communiqué
12 Vane letters
13 Used a rosary
14 Less common
15 Bitter
16 Recovers from
17 Yorkshire stream
18 Sigmoid shape
20 Wife of Geraint
24 Lower-wall decor
29 Ambulance attendant
31 Log floats
33 Hanker
35 Judges' benches
36 —— van der Rohe
37 Embargo
39 How, in Hamburg
41 Literary monogram
44 Tall silk hat
45 Pilot a plane
46 Penman
48 Magnetic substance
49 Alfonse D'——
50 Carter's home town
51 Cavort
54 Ease: Fr.
55 Beery namesakes
56 Frilly
58 "How Are Things in —— Morra?"
62 Fit for farming
63 Audience's view
64 World War I song
65 Singer listed like a food critic
66 Conundrum
67 Rides the fast lane
70 Supply new weapons
71 Saga
74 Actor Julia
79 Pluckiness
80 Posh vacation home
81 Beethoven's last
82 Before wig or winkle
83 Dakota Indians
84 Going rate
85 Crumpets' go-with
86 Go courting
87 Hobo: slang
91 Treeless tract
93 Mum
95 Bric-a- ——
98 Growing out
99 African river
100 Solar-year excess
101 Garcia ——, Spanish poet
102 Cut
104 Self-images
106 Rental document
107 Keats's "The Eve of St. ——"
110 Ancient Irani
112 Milky gem
114 Pass receiver
115 Maiden-named
116 Owns
117 Toady's word
118 Wee



Solutions to last week's puzzles appear on page 146.



DEWAR'S PROFILE:

"MISH" TWORKOWSKI

HOME: New York, N.Y.

AGE: 25

OCCUPATION: Rock & Roll expert and appraiser, Sotheby's.

HOBBY: Designs his own line of jewelry. "I also enjoy working with some metals that aren't heavy."

LAST BOOK READ: *Glitz*, Elmore Leonard.

LATEST ACCOMPLISHMENT: Selling more than $850,000 worth of golden oldness at a recent Sotheby's auction. Among the items on the block were a fringed vest that belonged to Jimi Hendrix, four gold records, and a genuine Beatles beach bag.

WHY I DO WHAT I DO: "I love it and they actually pay me for it, so why not?"

QUOTE: "A rolling stone gathers much value."

PROFILE: Energetic, witty and very inquisitive. "Mish" is not so much obsessed by the recent past as entertained by it.

HIS SCOTCH: Dewar's® "White Label" and soda. "It makes the idea of selling tickets to a 1966 rock concert a little easier to swallow."

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If you smoke...

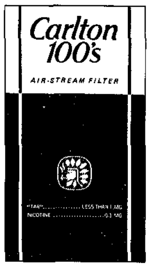
Here's the latest comparative information for smokers who want lower tar & nicotine.

Because times and tastes change, and because of claims and counter-claims, we, the makers of CARLTON, present these few facts to you:

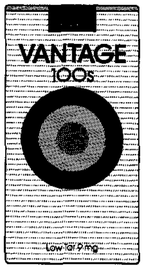
In 1964, CARLTON first recognized the desire of some smokers to know the tar and nicotine content of the cigarettes they were smoking. CARLTON became the first brand to put these figures right on the pack. During the next 20 years CARLTON introduced a whole range of products, including the lowest in tar of all brands, the lowest menthol, and the lowest 120's.

In the last 21 reports issued by the U.S. Government, no cigarette has tested lower than CARLTON. In the latest such report, CARLTON Box King was reported as less than 0.5 mg. tar, 0.05 mg. nicotine.

As you read through this statement, from CARLTON, you will see how CARLTON compares to other low tar products. For example:

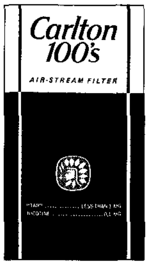


Carlton
100's Box
1 mg. tar
0.1 mg. nic.

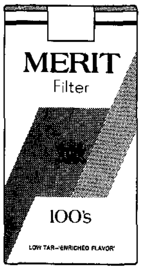


Vantage
100's
9 mg. tar
0.7 mg. nic.

And if you're a Merit smoker, it might interest you to know that Merit 100's have 10 mg. tar, 0.7 mg. nic vs CARLTON Box 100's at 1 mg. tar, 0.1 mg. nic. And the comparisons continue.



Carlton
100's Box
1 mg. tar
0.1 mg. nic.



Merit
100's
10 mg. tar
0.7 mg. nic.

BRANDS	TAR	NIC.
CARLTON 100's Box	1 mg.	0.1 mg.
Carlton King	1 mg.	0.1 mg.
Now 100's	3 mg.	0.3 mg.
Kent III 100's	4 mg.	0.4 mg.
Benson & Hedges Ultra Lights	5 mg.	0.4 mg.
True King Size	5 mg.	0.4 mg.
Merit King Size	8 mg.	0.5 mg.
Camel Lights	8 mg.	0.7 mg.
Kent Golden Lights	9 mg.	0.8 mg.
Vantage Kings	10 mg.	0.7 mg.
Marlboro Lights	10 mg.	0.7 mg.
Marlboro Lights 100's	10 mg.	0.7 mg.
Benson & Hedges 100's	16 mg.	1.0 mg.
Winston Kings	16 mg.	1.1 mg.

Our point is simply this. If you are interested in the tar content of your cigarette, you should compare the tar content of your cigarette vs CARLTON. If you are interested in the lowest...

LATEST U.S. GOV'T REPORT CONFIRMS:

no brand lower than Carlton Box King—less than 0.5 mg. tar 0.05 mg. nic.

CARLTON IS LOWEST

Box King—lowest of all brands—less than 0.01 mg. tar, 0.002 mg. nic.

Carlton
Carlton

...There's a Carlton for you. Carlton B
King (less than 0.01 mg. tar, 0.002 mg. ni
Carlton 100's Box, 100's menthol Box a
menthol King (less than 1 mg. tar, 0.1 m
nic); Carlton King Soft Pack (1 mg. tar, (
mg. nic); Carlton 100's Soft Pack and 10
menthol Soft Pack (5 mg. tar, 0.5 mg. ni
Carlton Slims and Slims menthol (6 mg
0.6 mg. nic); Carlton 120's and 120's ment
(7 mg. tar, 0.7 mg. nic).

SURGEON GENERAL'S WARNING: Quitting Smoking Now Greatly Reduces Serious Risks to Your Health.

Box and 100's Box Menthol: Less than 0.5 mg. "tar", 0.05 mg. nicoti
Soft Pack, Menthol and 100's Box: 1 mg. "tar", 0.1 mg. nicotine;
100's Soft Pack and 100's Menthol: 5 mg. "tar", 0.4 mg. nicotine;
120's: 7 mg. "tar", 0.6 mg. nicotine av. per cigarette, FTC Report Jan.
Slims: 6 mg. "tar", 0.6 mg. nicotine av. per cigarette by FTC method.